

**SIXTH
EDITION**

THE REAL BOOK

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 **HAL•LEONARD®**
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PREFACE

The Real Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The Real Book is extremely accurate, neat, and is designed, above all, for practical use. Every effort has been made to make it enjoyable to play. Here are some of the primary features:

1. FORMAT

a. The book is professionally copied and meticulously checked for accuracy in melody, harmony, and rhythms.

b. Form within each tune, including both phrases and larger sections, is clearly delineated and placed in obvious visual arrangement.

c. All two-page tunes open to face one another.

d. Most standard-type tunes remain true to their original harmonies with little or no reharmonization. The exceptions include a handful of jazz interpretations of popular songs and Broadway showtunes, as well as some modifications using modern notation and variation among turnarounds.

2. SELECTION OF TUNES AND EDITING

a. Major jazz composers of the last 60 years are highlighted, with special attention given to the 1960s and 1970s.

b. While some commonly played tunes are absent from the book, many of the classics are here, including bop standards and a fine selection of Duke Ellington masterpieces.

c. Many of the included arrangements represent the work of the jazz giants of the last 40 years – Miles, Coltrane, Shorter, Hancock, Evans, Mingus and Monk, as well as a variety of newer artists.

d. A variety of recordings and alternate editions were consulted to create the most accurate and user-friendly representations of the tunes, whether used in a combo setting or as a solo artist.

3. SOURCE REFERENCE

a. The composer(s) of every tune is listed.

b. Every song presented in the Real Book is now fully licensed for use.

Sixth Edition

As we ventured into the 21st century, the same Real Book that has served us so graciously for the last 30 years was in need of a facelift. This new edition contains tunes that are re-arranged, re-transcribed and most importantly, licensed, so that you may study and play these works more accurately and legally. Enjoy!

THE REAL BOOK

A

AFRICAN FLOWER	10
AFRO BLUE	11
AFTERNOON IN PARIS.....	12
AGUA DE BEBER (WATER TO DRINK)	14
AIREGIN	13
ALFIE	16
ALICE IN WONDERLAND	17
ALL BLUES	18
ALL BY MYSELF	19
ALL OF ME	20
ALL OF YOU	21
ALL THE THINGS YOU ARE	22
ALRIGHT, OKAY, YOU WIN	24
ALWAYS	23
ANA MARIA	26
ANGEL EYES	28
ANTHROPOLOGY	29
APPLE HONEY	30
APRIL IN PARIS	32
APRIL JOY	33
ARISE, HER EYES	34
ARMAGEDDON	36
AU PRIVAVE	37
AUTUMN IN NEW YORK	38
AUTUMN LEAVES	39

B

BEAUTIFUL LOVE	40
BEAUTY AND THE BEAST	41
BESSIE'S BLUES	42
BEWITCHED	43
BIG NICK	44
BLACK COFFEE	45
BLACK DIAMOND	46
BLACK NARCISSUS	47
BLACK NILE	48
BLACK ORPHEUS	49

B Cont.

BLUE BOSSA	50
BLUE IN GREEN	51
BLUE MONK	52
THE BLUE ROOM	53
BLUE TRAIN	54
BLUES FOR ALICE	55
BLUESETTE	56
BODY AND SOUL	57
BOPLICITY	58
BRIGHT SIZE LIFE	59
BROAD WAY BLUES	60
BROADWAY	61
BUT BEAUTIFUL	62
BUTTERFLY	63
BYRD LIKE	64

C

C'EST SI BON (IT'S SO GOOD)	65
CALL ME	66
CALL ME IRRESPONSIBLE	67
CAN'T HELP LOVIN' DAT MAN	68
CAPTAIN MARVEL	70
CENTRAL PARK WEST	69
CEORA	72
CHEGA DE SAUDADE (NO MORE BLUES)	74
CHELSEA BELLS	73
CHELSEA BRIDGE	76
CHEROKEE (INDIAN LOVE SONG)	77
CHERRY PINK AND APPLE BLOSSOM WHITE	78
A CHILD IS BORN	79
CHIPPIE	80
CHITLINS CON CARNE	81
COME SUNDAY	82
COMO EN VIETNAM	83
CON ALMA	84
CONCEPTION	86

C Cont.

CONFIRMATION.....	87
CONTEMPLATION	88
CORAL	89
COTTON TAIL	90
COULD IT BE YOU	91
COUNTDOWN.....	92
CRESCENT	93
CRYSTAL SILENCE	94

D

D NATURAL BLUES.....	95
DAAHOUD.....	96
DANCING ON THE CEILING	98
DARN THAT DREAM	99
DAY WAVES	100
DAYS AND NIGHTS WAITING	101
DEAR OLD STOCKHOLM	102
DEARLY BELOVED	103
DEDICATED TO YOU	104
DELUGE	106
DESAFINADO	108
DESERT AIR	110
DETOUR AHEAD	105
DEXTERITY	112
DIZZY ATMOSPHERE.....	113
DJANGO	114
DOIN' THE PIG	116
DOLORES	118
DOLPHIN DANCE.....	119
DOMINO BISCUIT.....	120
DON'T BLAME ME.....	121
DON'T GET AROUND MUCH ANYMORE	122
DONNA LEE	123
DREAM A LITTLE DREAM OF ME	124
DREAMSVILLE	125

E

EASTER PARADE	126
EASY LIVING	127
EASY TO LOVE	128

E Cont.

ECCLUSIASTICS.....	129
EIGHTY ONE.....	130
EL GAUCHO	131
EPISTROPHY.....	132
EQUINOX	133
EQUIPOISE	134
E.S.P.	135

F

FALL	136
FALLING GRACE	137
FALLING IN LOVE WITH LOVE.....	138
FEE-FI-FO-FUM	139
A FINE ROMANCE.....	140
500 MILES HIGH	141
502 BLUES	142
FOLLOW YOUR HEART	143
FOOTPRINTS	144
FOR ALL WE KNOW	145
FOR HEAVEN'S SAKE	146
(I LOVE YOU) FOR SENTIMENTAL REASONS	147
FOREST FLOWER.....	148
FOUR	149
FOUR ON SIX	150
FREDDIE FREELOADER.....	151
FREEDOM JAZZ DANCE	152
FULL HOUSE.....	154

G

GEE BABY, AIN'T I GOOD TO YOU	153
GEMINI	156
GIANT STEPS	157
THE GIRL FROM IPANEMA	158
GLORIA'S STEP	159
GOD BLESS' THE CHILD	160
GOLDEN LADY	161
GOOD EVENING MR. AND MRS. AMERICA	162

G Cont.

GRAND CENTRAL	164
THE GREEN MOUNTAINS	165
GROOVIN' HIGH	166
GROW YOUR OWN	167
GUILTY	168
GYPSY IN MY SOUL	169

H

HALF NELSON	170
HAVE YOU MET MISS JONES?	172
HEAVEN	173
HEEBIE JEEBIES	174
HELLO, YOUNG LOVERS	176
HERE'S THAT RAINY DAY	175
HOT TODDY	178
HOUSE OF JADE	179
HOW HIGH THE MOON	180
HOW INSENSITIVE	181
HOW MY HEART SINGS	182
HULLO BOLINAS	183

I

I CAN'T GET STARTED WITH YOU	184
I CAN'T GIVE YOU ANYTHING BUT LOVE	185
I COULD WRITE A BOOK	186
I GOT IT BAD AND THAT AIN'T GOOD	187
I LET A SONG GO OUT OF MY HEART	188
I LOVE PARIS	189
I LOVE YOU	190
I MEAN YOU	191
I REMEMBER CLIFFORD	192
I SHOULD CARE	194
I WISH I KNEW HOW IT WOULD FEEL TO BE FREE	195
I'LL NEVER SMILE AGAIN	196
I'LL REMEMBER APRIL	197
I'M ALL SMILES	198
I'M BEGINNING TO SEE THE LIGHT	200
I'M YOUR PAL	201
ICARUS	202
IF YOU NEVER COME TO ME	204

I Cont.

IMPRESSIONS	205
IN A MELLOW TONE	206
IN A SENTIMENTAL MOOD	207
IN THE MOOD	208
IN THE WEE SMALL HOURS OF THE MORNING	210
IN YOUR QUIET PLACE	211
THE INCH WORM	212
INDIAN LADY	213
INNER URGE	214
INTERPLAY	215
THE INTREPID FOX	216
INVITATION	217
IRIS	218
IS YOU IS, OR IS YOU AIN'T (MA' BABY)	220
ISN'T IT ROMANTIC?	219
ISOTOPE	222
ISRAEL	223
IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)	224
IT'S EASY TO REMEMBER	225

J

JELLY ROLL	226
JORDU	227
JOURNEY TO RECIFE	228
JOY SPRING	229
JUJU	230
JUMP MONK	232
JUNE IN JANUARY	231
JUST ONE MORE CHANCE	234

K

KELO	236
------------	-----

L

LADY BIRD	235
LADY SINGS THE BLUES	238
LAMENT	239
LAS VEGAS TANGO	240

L Cont.

LAZY BIRD	241
LAZY RIVER	242
LIKE SOMEONE IN LOVE	243
LIMEHOUSE BLUES	244
LINES AND SPACES	246
LITHA	248
LITTLE BOAT	245
LITTLE WALTZ	250
LONG AGO (AND FAR AWAY)	251
LONNIE'S LAMENT	252
LOOK TO THE SKY	253
LOVE IS THE SWEETEST THING	254
LUCKY SOUTHERN	255
LULLABY OF BIRDLAND	256
LUSH LIFE	258

M

THE MAGICIAN IN YOU	257
MAHJONG	260
MAIDEN VOYAGE	261
A MAN AND A WOMAN	262
MAN IN THE GREEN SHIRT	264
MEDITATION	266
MEMORIES OF TOMORROW	267
MICHELLE	268
MIDNIGHT MOOD	269
MIDWESTERN NIGHTS DREAM	270
MILANO	272
MINORITY	273
MISS ANN	274
MISSOURI UNCOMPROMISED	275
MR. P.C.	276
MISTY	277
MIYAKO	278
MOMENT'S NOTICE	280
MOOD INDIGO	279
MOONCHILD	282
THE MOST BEAUTIFUL GIRL IN THE WORLD	283
MY BUDDY	284
MY FAVORITE THINGS	285
MY FOOLISH HEART	286

M Cont.

MY FUNNY VALENTINE	287
MY ONE AND ONLY LOVE	288
MY ROMANCE	289
MY SHINING HOUR	290
MY SHIP	291
MY WAY	292
MYSTERIOUS TRAVELLER	294

N

NAIMA	293
NARDIS	296
NEFERTITI	297
NEVER WILL I MARRY	298
NICA'S DREAM	299
NIGHT DREAMER	300
THE NIGHT HAS A THOUSAND EYES	301
A NIGHT IN TUNISIA	302
NIGHT TRAIN	304
NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT	303
NOSTALGIA IN TIMES SQUARE	306
NUAGES	307

O

(OLD MAN FROM) THE OLD COUNTRY ..	308
OLEO	309
OLILOQUI VALLEY	310
ONCE I LOVED	311
ONCE IN LOVE WITH AMY	312
ONE FINGER SNAP	313
ONE NOTE SAMBA	314
ONLY TRUST YOUR HEART	315
ORBITS	316
ORNITHOLOGY	317
OUT OF NOWHERE	318

P

PAPER DOLL	319
PASSION DANCE	320

P Cont.

PASSION FLOWER	321
PEACE	322
PEGGY'S BLUE SKYLIGHT	323
PENT UP HOUSE	324
PENTHOUSE SERENADE	325
PERI'S SCOPE	326
PFRANCING (NO BLUES)	327
PINOCCHIO	328
PITHECANTHROPUS ERECTUS	329
PORTSMOUTH FIGURATIONS	330
PRELUDE TO A KISS	331
PRINCE OF DARKNESS	332
P.S. I LOVE YOU	333
PUSSY CAT DUES	334

Q

QUIET NIGHTS OF QUIET STARS (CORCOVADO)	335
QUIET NOW	336

R

RECORDA-ME	337
RED CLAY	338
REFLECTIONS	340
REINCARNATION OF A LOVEBIRD	342
RING DEM BELLS	341
ROAD SONG	344
'ROUND MIDNIGHT	345
RUBY, MY DEAR	346

S

THE SAGA OF HARRISON CRABFEATHERS	348
SATIN DOLL	349
SCOTCH AND SODA	350
SCRAPPLE FROM THE APPLE	351
SEA JOURNEY	352
SEVEN COME ELEVEN	354
SEVEN STEPS TO HEAVEN	356
SIDEWINDER	355

S Cont.

SILVER HOLLOW	358
SIRABHORN	359
SKATING IN CENTRAL PARK	360
SO NICE (SUMMER SAMBA)	362
SO WHAT	364
SOLAR	363
SOLITUDE	366
SOME DAY MY PRINCE WILL COME	367
SOME OTHER SPRING	368
SOME SKUNK FUNK	370
SOMEBODY LOVES ME	369
SOMETIME AGO	372
SONG FOR MY FATHER	373
THE SONG IS YOU	374
SOPHISTICATED LADY	376
THE SORCERER	377
SPEAK NO EVIL	378
THE SPHINX	379
STANDING ON THE CORNER	380
THE STAR-CROSSED LOVERS	381
STELLA BY STARLIGHT	382
STEPS	383
STOLEN MOMENTS	384
STOMPIN' AT THE SAVOY	385
STRAIGHT NO CHASER	386
A STRING OF PEARLS	388
STUFF	390
SUGAR	387
A SUNDAY KIND OF LOVE	392
THE SURREY WITH THE FRINGE ON TOP	393
SWEDISH PASTRY	394
SWEET GEORGIA BRIGHT	395
SWEET HENRY	396

T

TAKE FIVE	397
TAKE THE "A" TRAIN	398
TAME THY PEN	400
TELL ME A BEDTIME STORY	402
THANKS FOR THE MEMORY	399
THAT'S AMORE	404

T Cont.

THERE IS NO GREATER LOVE	406
THERE WILL NEVER BE ANOTHER YOU	407
THERE'LL BE SOME CHANGES MADE	408
THEY DIDN'T BELIEVE ME	409
THINK ON ME	410
THOU SWELL	411
THREE FLOWERS	412
TIME REMEMBERED	413
TONES FOR JOAN'S BONES	414
TOPSY	415
TOUR DE FORCE	416
TRISTE	417
TUNE UP	418
TURN OUT THE STARS	419
TWISTED BLUES	420

U

UNCHAIN MY HEART	422
UNIQUITY ROAD	421
UNITY VILLAGE	424
UP JUMPED SPRING	425
UPPER MANHATTAN MEDICAL GROUP	426

V

VALE HOT	427
VERY EARLY	428
VIRGO	429

W

WAIT TILL YOU SEE HER	430
WALTZ FOR DEBBY	432
WAVE	431
WE'LL BE TOGETHER AGAIN	434
WELL YOU NEEDN'T	435
WEST COAST BLUES	436
WHAT AM I HERE FOR?	437
WHAT WAS	438
WHEN I FALL IN LOVE	439
WHEN SUNNY GETS BLUE	440

W Cont.

WHEN YOU WISH UPON A STAR	441
WHISPERING	442
WILD FLOWER	444
WINDOWS	443
WITCH HUNT	446
WIVES AND LOVERS	448
WOODCHOPPER'S BALL	447
WOODYN' YOU	450
THE WORLD IS WAITING FOR THE SUNRISE	451

Y

YES AND NO	452
YESTERDAY	453
YESTERDAYS	454
YOU ARE THE SUNSHINE OF MY LIFE	456
YOU ARE TOO BEAUTIFUL	455
YOU BROUGHT A NEW KIND OF LOVE TO ME	458
YOU DON'T KNOW WHAT LOVE IS	459
YOU TOOK ADVANTAGE OF ME	460
YOUNG AT HEART	461
YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU	462

(MED. LATIN)

AFRICAN FLOWER

(PETITE FLEUR AFRICAINE)

-DUKE ELLINGTON

Chords and notes are written on the staves. The score includes a section labeled "W/ BASS FILLS".

AFRO BLUE

-MONGO SANTAMARIA

(MED. FAST)

Chord symbols: F-7, $\text{Db}7\#9/\text{Ab}$, $\text{C}7\#9/\text{G}$, Eb , Db , F-7 .

Section markers: (SOLO), 16, 2.

(OPEN SOLOS ON F- OR $\frac{3}{4}$ MINOR BLUES)

(SWING)

AFTERNOON IN PARIS

-JOHN LEWIS

Handwritten musical score for "Afternoon in Paris" by John Lewis. The score is in 4/4 time and features various chords and melodic lines across eight staves. The key signature has one flat (Bb).

Chords and notation across the staves:

- Staff 1: Cmaj7, C-7, F7, Bbmaj7
- Staff 2: Bb-7, Eb7, Abmaj7, D-7, G7b9
- Staff 3: 1. Cmaj7, A-7, D-7, G7, 2. Cmaj7, A-7
- Staff 4: D-7, G7, Cmaj7, A-7
- Staff 5: D-7, G7, C#-7, F#7, D-7, G7
- Staff 6: Cmaj7, C-7, F7, Bbmaj7, Bb-7, Eb7
- Staff 7: Abmaj7, D-7, G7b9, Cmaj7 (A-7, D-7, G7)
- Staff 8: FINE

(BOP)

AIREGIN

13
-SONNY ROLLINS

Handwritten musical score for "Airegin" by Sonny Rollins. The score is written on ten staves in 4/4 time. It features various musical notations including eighth, quarter, and half notes, rests, and triplets. Chord symbols are written above the staves, such as F-7, C7#9, F-7, F1, Bb-7, F1#9, Bb-7, Dbmaj7, D-7, G7, Cmaj7, C#-7, F#7, Bmaj7, C-7, F1, Bbmaj7, Bb-7, Eb7, Abmaj7, G-7b5, C7b9, D-7, G7, C-7b5, F7, Bb-7, Eb7sus4, Ab, and (G-7b5 C7b9). The piece concludes with a double bar line and the word "FINE".

AGUA DE BEBER

(MED. BOSSA)

(WATER TO DRINK)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

[INTRO]

Handwritten musical notation for the Intro of 'Agua de Beber'. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: A-7, B7#9, E7#5, A-7, B7#9, E7#5, A-7, and Fmaj7. The first ending is marked with a bracket and '1.' above it, leading to a second ending marked with a bracket and '2.' above it, which concludes the piece with a double bar line.

Handwritten musical notation for the main body of 'Agua de Beber'. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: B7b9, E7#5, A-7, D-7, G7, Cmaj7, B7, B7b5, A-7, Ab7, C9/G, C7#9/G, B7#9/F#, B7b9, E9sus4, and A-7. The notation includes various musical symbols such as slurs, ties, and accidentals.

B D⁷

D⁻⁷

A⁻⁷



D⁷

D⁻⁷

A⁻⁷

E^{-7b5}



C A⁻⁷

B^{7#9}

E^{7#5}

A⁻⁷



B^{7#9}

E^{7#5}

A⁻⁷

F^{maj7}



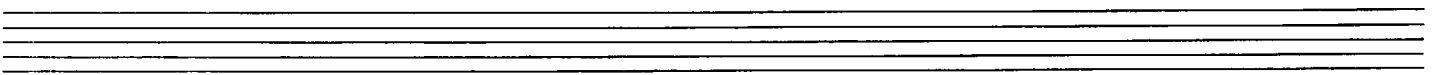
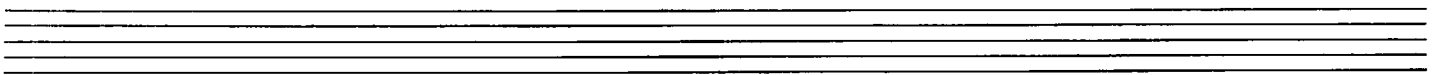
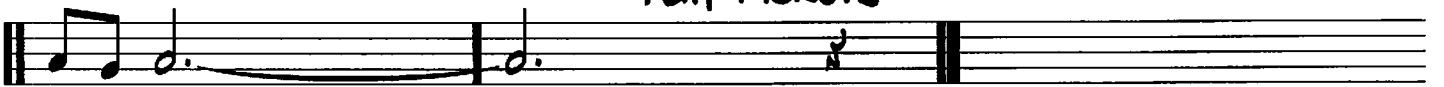
A⁻⁷

(TO SOLOS)



⊕ A⁻⁷

SOLO **A** **B** **C**
AFTER SOLOS, D.S. AL-⊕
PLAY PICKUPS



(BALLAD)

ALFIE

-BURT BACHARACH/HAL DAVID

Cmaj7 A-7 D-7 G7sus4 Cmaj7 D-7 E-7 A7b9
 D-7 G7 E-7 A7 D-7 ^{1.} Eb7
 D-7 G7 G7#5 ^{2.} Eb7 B-7 E-7
 A-7b5 D7sus4 B-7 E7 A-7 D7 B-7 E-7
 A-7b5 D7sus4 ³ D-7 G7 G7#5 Cmaj7 A-7
 D-7 G7sus4 F#-7b5 F7 E-7 A-7 F#-7b5 F7
 E-7 A-7 D7#11 D-7 Eb7
 D-7 G7 C7b9 D-7b5/C C7b9
 Cmaj7

(MED.)

ALICE IN WONDERLAND

-SAMMY FAIN/
BOB HILLIARD

Handwritten musical score for "Alice in Wonderland" (Medley). The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The notation includes quarter notes, half notes, and full notes, with some measures containing rests. Chord progressions are written above the staves, often with a "P" (Piano) marking below the first note of the measure. The chords are as follows:

- Staff 1: D-7, G7, Cmaj7, Fmaj7, B-7b5, E7
- Staff 2: A-7, Eb7, D-7, G7, E-7, A-7
- Staff 3: D-7, G7, 1. E-7, A7, 2. Cmaj7, A7
- Staff 4: D7, G7, E-7, A-7, D-7
- Staff 5: G7, Cmaj7, Fmaj7, F#-7b5, B7b9
- Staff 6: E-7, A7, D-7, A7, D-7, A7, D-7, Ab7, G7
- Staff 7: D-7, G7, Cmaj7, Fmaj7, B-7b5
- Staff 8: E7, A-7, Eb7, D-7, G7
- Staff 9: E-7, A-7, D-7, G7, Cmaj7

The score concludes with a "FINE" marking at the end of the final staff.

(MED. BLUES)

ALL BLUES

-MILES DAVIS

INTRO

G⁷

HEAD

G⁷

PLAY 4 BAR INTRO VAMP BETWEEN HEAD/
SOLOS

ALL BY MYSELF

-IRVING BERLIN

(MED.)

Handwritten musical score for "All by Myself" by Irving Berlin. The score is written on ten staves in 4/4 time. It includes a key signature of one sharp (F#) and a tempo marking "(MED.)". The melody is written on the top staff of each system, and the harmony is indicated by chords written below the staves. The chords are: Cmaj7, C6, D7, A7, D7, G7, D-7, G7, E-7, A7, D-7, G7, Cmaj7, C6, F#-7, B7, E7, A-7, A-7b5/Eb, D7, D-7, D-7b5/Ab, G7, Cmaj7, C6, D7, A-7, D7, G7, D-7, G7, E7, E7#5, E7, Fmaj7, F#o7, Cmaj7, B7#5, E-7b5/Ab, A7, A-7, D7, D-7, G7, C6, (A-7, D-7, G7).

(MED. SWING)

ALL OF ME-SEYMOUR SIMONS/
GERALD MARKS**A** C⁶E⁷A⁷D⁻⁷E⁷A⁻⁷D⁷D⁻⁷G⁷**B** C⁶E⁷A⁷D⁻⁷F⁶F⁻⁶C^{maj 7} E^{-7b5}
B^bA⁷D⁻⁷G⁷C⁶(E^bo⁷D⁻⁷G⁷)

FINE

(BALLAD)

ALL OF YOU

Handwritten musical score for "All of You" by Cole Porter. The score is in 4/4 time, key of B-flat major (two flats). It consists of eight staves of music with various chords written above. The chords include Ab-6, Ebmaj7, F-7b5, Bb7b9, Ab-6, Ebmaj7, Ab-7, Db7, G-7, Gb07, F-7, Bb7, Ebmaj7, D7, G-7b5/Db, C7b9, F-7, Bb7, Ab-6, Ebmaj7, F-7b5, Bb7b9, Ab-6, Ebmaj7, G-7, C7b9, Abmaj7, A-7b5, D7b9, G-7, Db9, C7, F-7, C7, F-7, Bb7, Eb6, and (F-7). The piece ends with a double bar line and the word "FINE".

(MED.)

ALL THE THINGS YOU ARE

- JEROME KERN / OSCAR HAMMERSTEIN II

INTRO

Db7#9

C7#9

(1st x)

HEAD

F-7

Bb-7

Eb7

Abmaj7

Dbmaj7

G7

Cmaj7

C-7

F-7

Bb7

Ebmaj7

Abmaj7

A-7b5

D7

Gmaj7

E7#9

A-7

D7

Gmaj7

F#-7b5

B7

Emaj7

C7#5

F-7

Bb-7

Eb7

Abmaj7

Dbmaj7

Gb7(13)

C-7

Bb7

Bb-7

Eb7

Abmaj7

(G-7b5 C7b9)

(MED. BALLAD)

ALWAYS

-IRVING BERLIN

Fmaj7

G-7

C7

Fmaj7



G-7

C7

Fmaj7

G-7

C7



Fmaj7

B-7b5

E7

A#maj7

F#7



B-7

E7

A7

D7

G7

C7



Fmaj7

G-7

C7

Fmaj7

E7 E#7



D7

G-7

C-7

F7



Bbmaj7

Bb-7

Eb7

Fmaj7

G7



G-7

C7

Fmaj7

(G-7

C7)



(MED. SWING) **ALRIGHT, OKAY, YOU WIN**

- MAYME WATTS/
SID WYCHE

A $\text{E}^{\flat}7$



$\text{A}^{\flat}7$

$\text{E}^{\flat}7$



C^7

$\text{F}^{\flat}7$

$\text{B}^{\flat}7$

$\text{E}^{\flat}7$

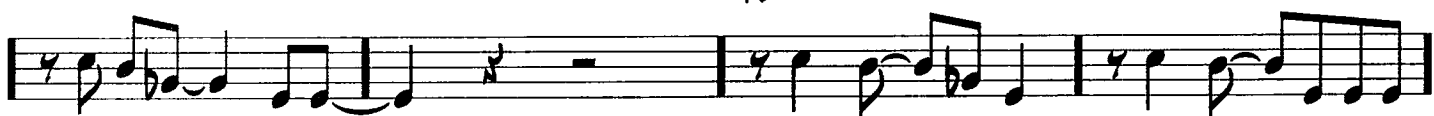
$\text{A}^{\flat}7$



$\text{E}^{\flat}7$ $\text{B}^{\flat}7$ $\text{E}^{\flat}7$ $\text{B}^{\flat}7$ **B** $\text{E}^{\flat}7$



$\text{A}^{\flat}7$



$\text{E}^{\flat}7$ N.C.

$\text{B}^{\flat}7$

A $\text{E}^{\flat}7$



$\text{A}^{\flat}7$



$\text{E}^{\flat}7$

C^7

$\text{F}^{\flat}7$

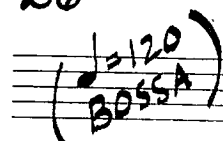
$\text{B}^{\flat}7$



E^b7 A^b7 E^b7 B^b7 

D.S. FOR SOLOS
AFTER SOLOS, D.S. AL \oplus

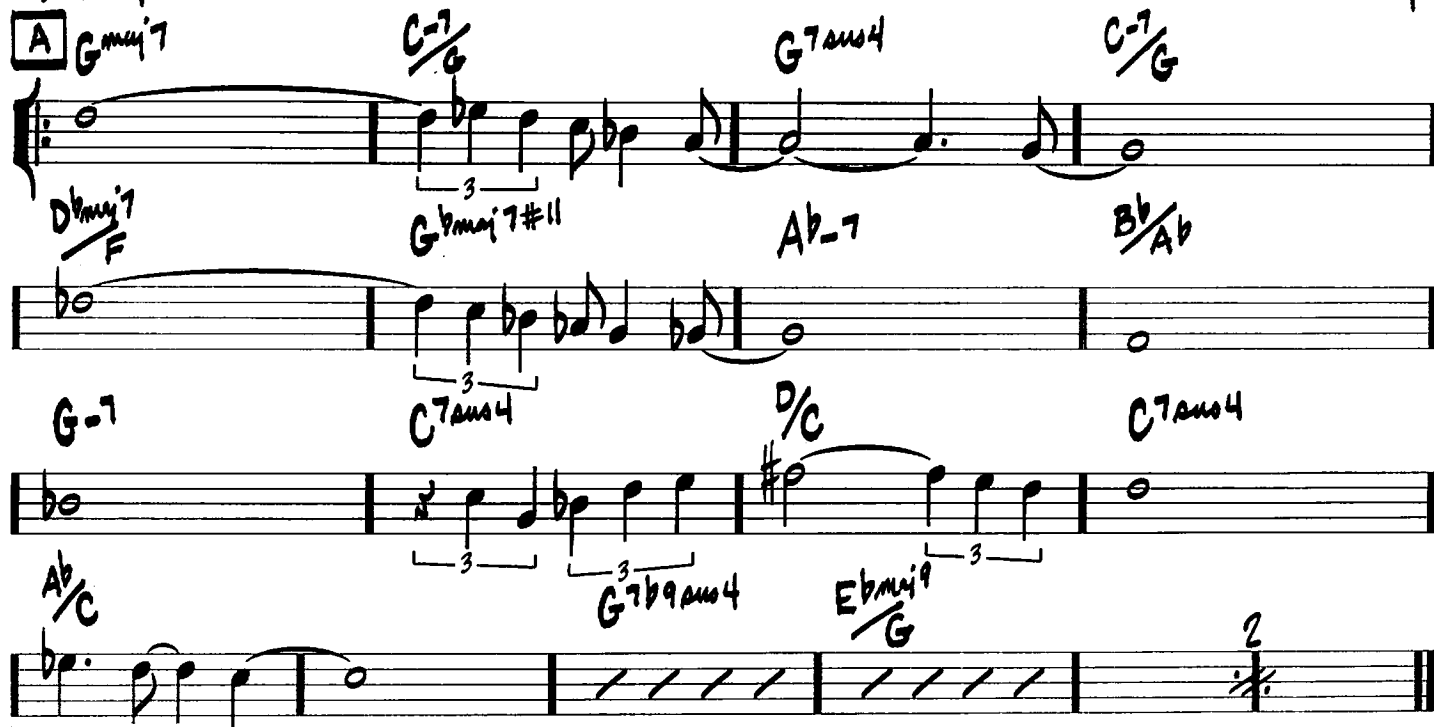
 $\oplus B^b7$ E^b7 A^b7 E^b7  $A^b7 E^b7$ $A^b7 E^b7 A^b7 E^b7$ 



ANA MARIA

-WAYNE SHORTER

INTRO - SOLO



C B-7

Eb-7



Dmaj7

F7#5

Bb-7

Ab-7

Bb/Ab



G-7

C7sus4

Bbmaj7 A-7

F-7

E-7



G7b9sus4

Ebmaj9/G

G7b9sus4

Ebmaj9/G

**SOLOS****D**

G7b9sus4

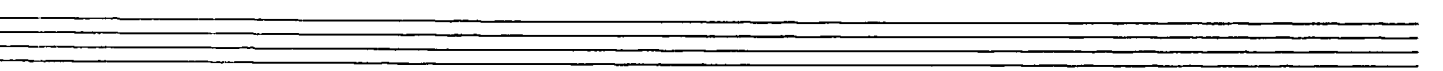
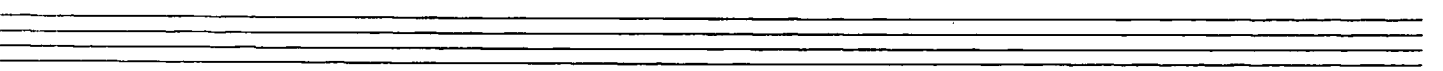
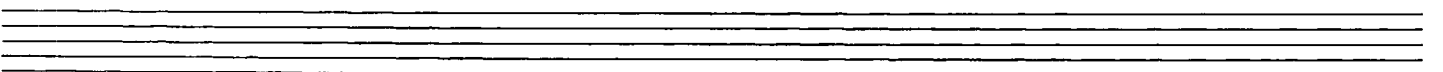
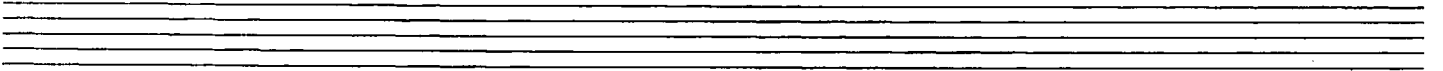
Ebmaj9/G

G7b9sus4

Ebmaj9/G



REPEAT AND FADE



(SLOW BLUES)

ANGEL EYES

-MATT DENNIS/
EARL BRENT

Chords and musical notation for "Angel Eyes":

Staff 1: C-7 / D-7b5 G7#5 C-7 A-7b5 C-7 A-7b5

Staff 2: D-7b5 G7#5 C-7 / D-7b5 G7#5 C-7 A-7b5

Staff 3: A-7b5 G7#5 1. C-7 / A-7b5 G7#5 2. C-6

Staff 4: Bb-7 Eb7 Abmaj7 A-7 Bb-7 Eb7 Abmaj7 Dbmaj7

Staff 5: A-7 D7 Gmaj7 Cmaj7 C#-7 F#7 D-7 G7#5

Staff 6: C-7 / D-7b5 G7#5 C-7 A-7b5 C-7 A-7b5 D-7b5 G7#5

Staff 7: C-7 / D-7b5 G7#5 C-7 A-7b5 A-7b5 G7#5 C-7 C-7 / Bb

Staff 8: A-7b5 G7#5 C-6

Staff 9: (Empty staff)

(BOP)

ANTHROPOLOGY

Handwritten musical score for "Anthropology" by Charlie Parker and Dizzy Gillespie. The score is written on seven staves in 4/4 time, featuring complex bebop lines and various chord changes. The key signature has two flats (Bb and Eb).

Chord changes indicated above the staves:

- Staff 1: Bb6, C-7, F7, Bb6, G-7
- Staff 2: C-7, F7, F-7, Bb7, Eb7, Ab7
- Staff 3: D-7, G-7, C-7, F7, C-7, F7, Bb6
- Staff 4: D7, G7
- Staff 5: C7, F7
- Staff 6: Bb6, C-7, F7, Bb6, G-7, C-7, F7
- Staff 7: F-7, Bb7, Eb7, Ab7, C-7, F7, Bb6

The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and rests, characteristic of bebop jazz.

(MED.)

APPLE HONEY

-WOODY HERMAN

B \flat 6 G-7 C7 F7 G-7 C \sharp o7 C7(b9) F7
 B \flat 6 G-7 C7 F7 B \flat 6 G-7 G \flat 7 \sharp 5 F7 B \flat 6 /
 G-7 C7 F7 G-7 C \sharp o7 C7(b9) F7
 B \flat 6 G7 C-7 F7 B \flat 6 G-7 G \flat 7 \sharp 5 F7 B \flat 6 /
 D7 Eb7 D7 G-
 C7 G-7 C7 F7 C-7 B7b5
 B \flat 6 G-7 C7 G \flat 7 F7 B \flat 6 G-7 C7 F7
 B \flat 6 G-7 C7 F7 B \flat 6 G-7 G \flat 7 \sharp 5 F7 B \flat 6 /

C7 D \flat 7 C7 G-7 C7 F7 F7 \sharp 5

B \flat 6 G-7 C7 / G \flat 7 F7 G-7 C \sharp o7 C-7 F7

Bb6 Bb/Ab Eb/G - Gb7 F7 - - C7 F7 Bb6

The first staff of music is written on a five-line staff. It begins with a treble clef. The notes are: Bb4, Bb4, Ab4, Gb4, Fb4, E4, D4, C4. Above the staff, the chords Bb6, Bb/Ab, Eb/G, Gb7, F7, C7, F7, and Bb6 are written. The notes are grouped into measures: the first measure contains Bb4, Bb4, and Ab4; the second measure contains Gb4, Fb4, and E4; the third measure contains D4 and C4; the fourth measure contains Bb4, Ab4, Gb4, Fb4, E4, and D4; the fifth measure contains C4 and Bb4. The staff ends with a double bar line.

[illegible]

Page 131 of 133

(MED.)

APRIL IN PARIS

-VERNON DUKE/

E.Y. HARBURG

F-6/G $\frac{F-6}{G}$ 3 Cmaj7 D-7b5 G7
 Cmaj7 G-7 C7
 Fmaj7 B-7b5 E7 A- A7/G
 F#-7b5 B7#5 B-7 E7 E-7b5 A7
 F#-7b5 F#7 C/E Eb7 D-7b5 C/E
 B-7b5 E7 A- A7/G F#-7b5 B7#5 E-7b5 D-7 G7
 F-6/G Cmaj7 E-7b5 A7#5
 D7 D-7 G7 C6
 FINE

(♩ = 176
EVEN BEATS)

APRIL JOY

33
-PAT METHENY

A Bbmaj7

A-7/D



Bbmaj7

A/Bb



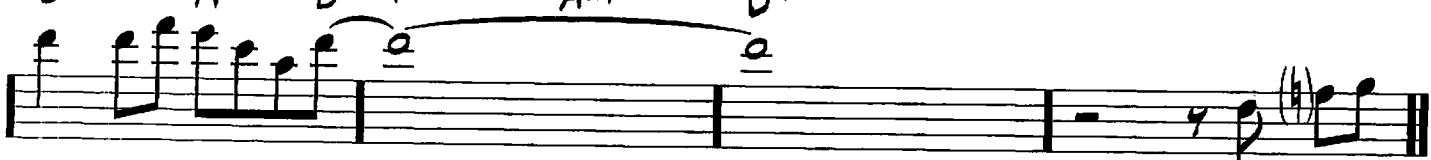
Bbmaj7

A-7

Bbmaj7

A-7

D9



B D-

Bbmaj7

A-7



Bbmaj7

Bb/C

Fmaj7

Bbmaj7



Bbmaj7 A-7

Bbmaj7

Bb/C

Fmaj7

Bbmaj7



E-7b5

A7sus4

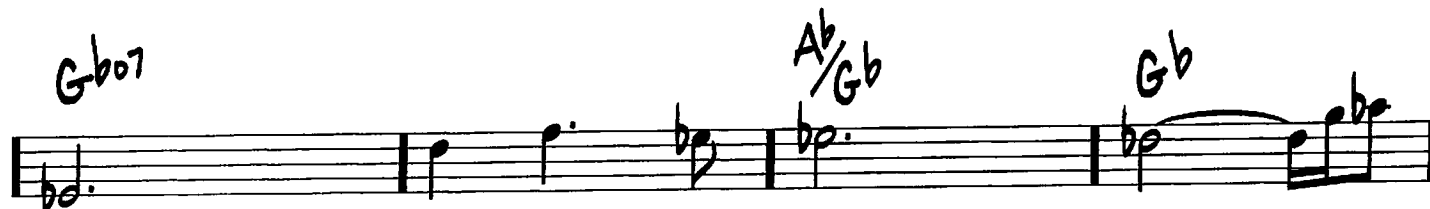
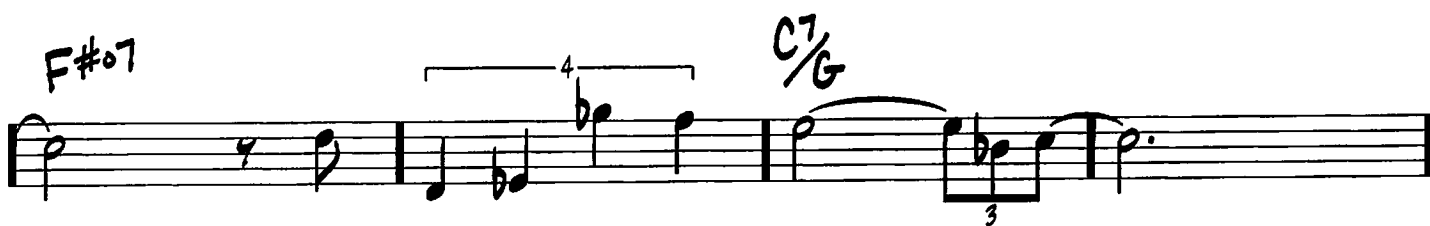
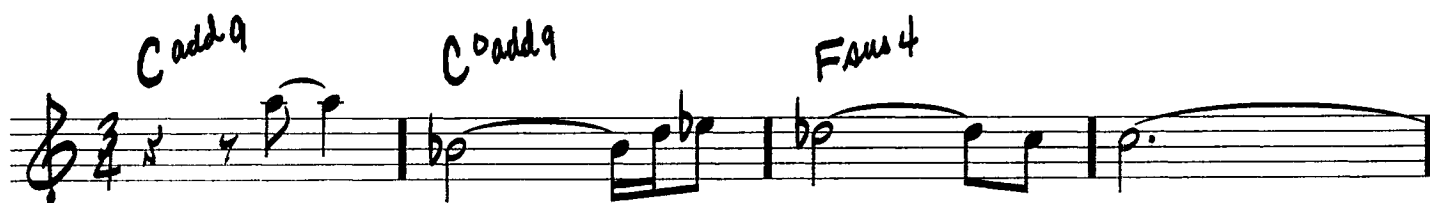
D7sus4



(MED.)

ARISE, HER EYES

- STEVE SWALLOW



Handwritten musical score on six staves. The notation includes various chords and melodic lines with triplets and a sextuplet. The chords are: $Bb9/F$, $F07$, Bb/F , $G-7b5$, $C7b5(b9)$, F , $Fmaj7$, $E07$, $E7$, $A07$, $Aadd9$, $D07$, $D7$, $G07$, G , and $(D7/G)$. The melody features several triplet markings and a sextuplet in the fifth staff. The piece concludes with a final chord $(D7/G)$ and a double bar line.

LAST TIME, RIT. -----

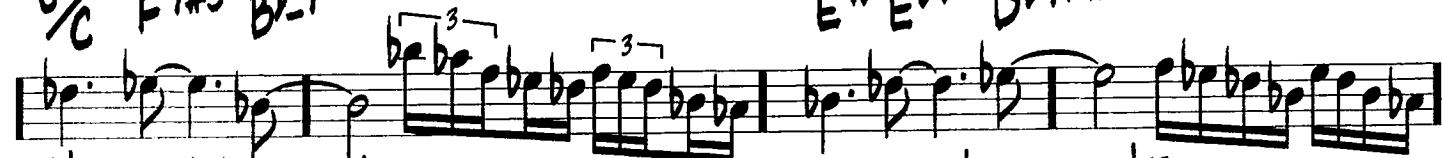
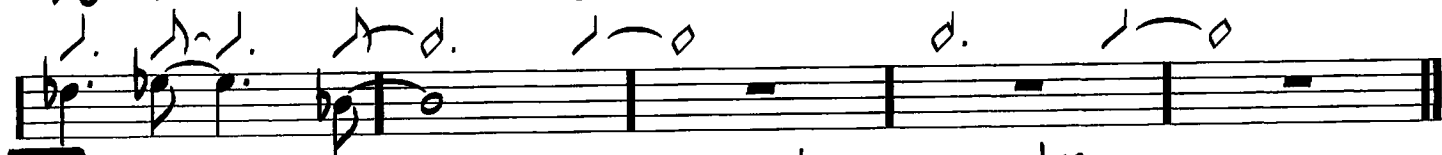
ARMAGEDDON

-WAYNE SHORTER

(JAZZ)
♩ = 120

INTRO

N.C.

E⁷b⁵E^b7D^b7#11G^b/C F⁷#5 B^b-7E⁷b⁵ E^b7 D^b7#11G^b/C F⁷#5 B^b-7G^b13B^b-7 G^b13

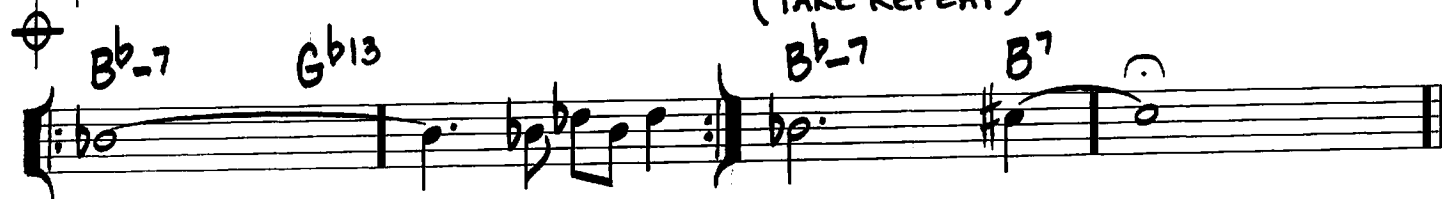
HEAD

B^b-7G^b13B^b-7G^b13

(CONT. RHYTHM SIM.)

E^b7E⁷E^b7G^b13B^b-7A^b-7(D^b7)E^b7G^b13B^b-7G^b13⊕ B^b-7B⁷2. B^b-7B⁹b⁵NO ANTICIPATION ON SOLOS - COMP CHANGES
AFTER SOLOS, D.S. AL ⊕

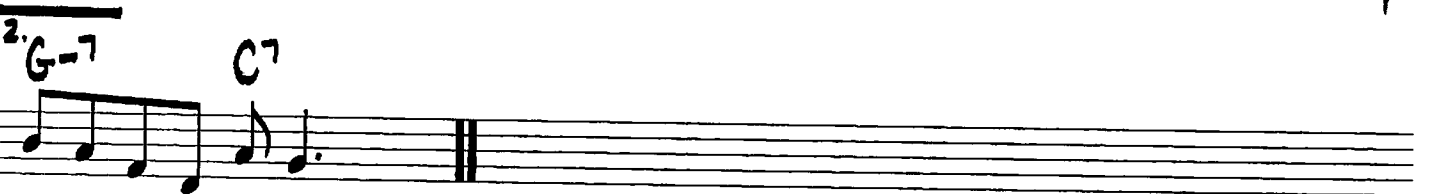
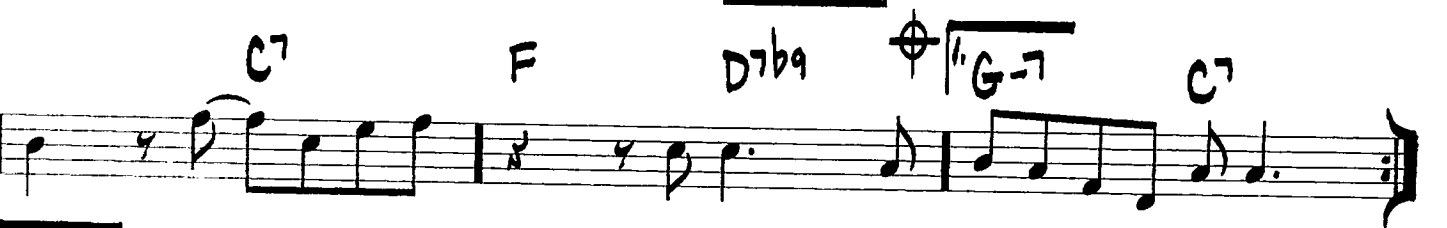
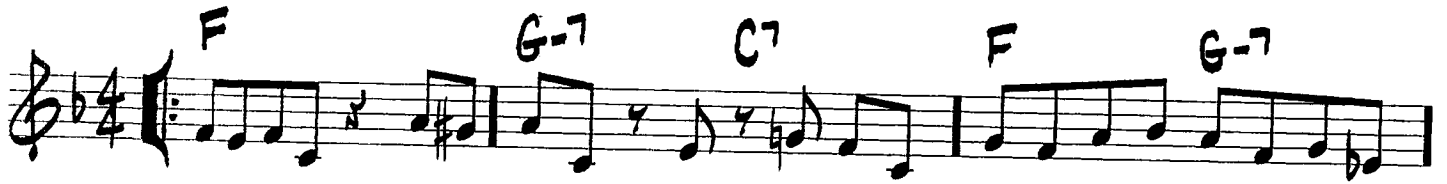
(TAKE REPEAT)

B^b-7G^b13B^b-7B⁷

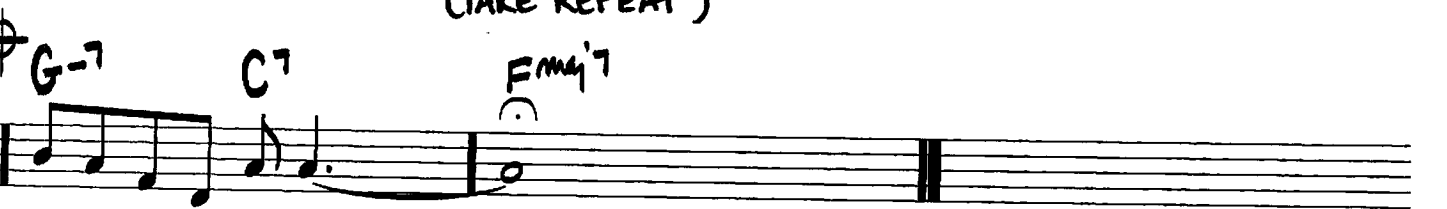
(♩=220)

AU PRIVAVE

-CHARLIE PARKER



AFTER SOLOS, D.C. AL Φ
(TAKE REPEAT)



(BALLAD)

AUTUMN IN NEW YORK

-VERNON DUKE

G-7 A-7 G-7 C7 Fmaj7 G-7 A-7 D7b9
 G-7 A-7 G-7 C7 A-7b5 D7
 G-7 Bb-7 Eb7 Abmaj7 Db7 C-7 G7b9
 C-7 Eb7 Abmaj7 G7b9 Cmaj7 / / A-7 D7b5
 G-7 A-7 G-7 C7 Fmaj7 G-7 A-7 / D7 Db7
 C-7 D-7 Eb-7 F7 Bb-6 Ab-7 Gb7
 F-7 C7#5 F-7 E-7 Eb-7 Ab7 Dbmaj7 C7#5 F-7 Ab-7
 G-7 A-7 Bb-6 C7b9 F-

(MED. JAZZ)

AUTUMN LEAVES

- JOSEPH KOSMA/
JOHNNY MERCER/
JACQUES PREVERT

Handwritten musical score for "Autumn Leaves" in G major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: A-7, D7, Gmaj7, Cmaj7, F#-7b5, B7, E-, F#-7b5, B7b9, E-, A-7, D7, Gmaj7, F#-7b5, B7b9, E-7, A7, D-7, G7, F#-7b5, B7b9, E-.

40

(MED.)

BEAUTIFUL LOVE

- VICTOR YOUNG/WAYNE KING/EGBERT VAN ALSTYNE/HAVEN GILLESPIE

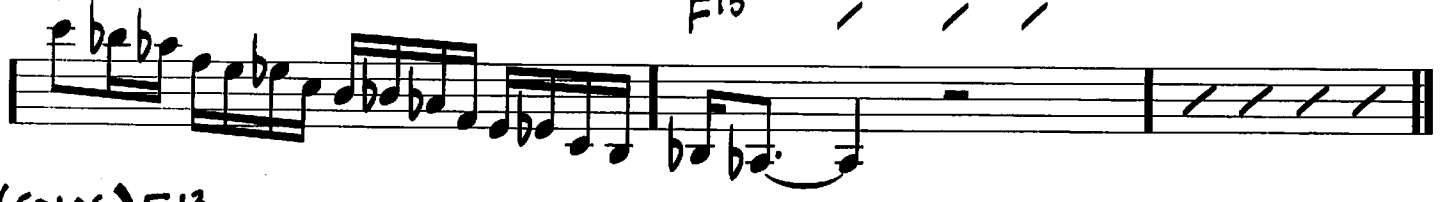
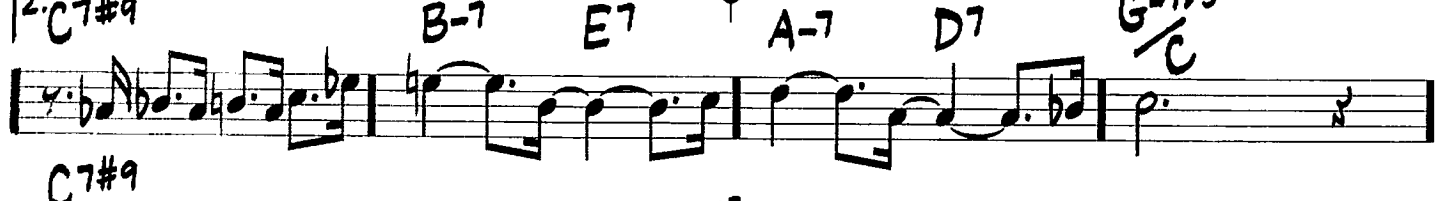
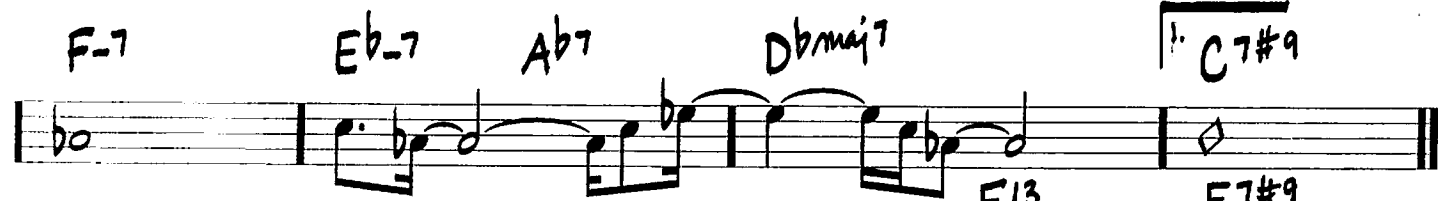


BEAUTY AND THE BEAST

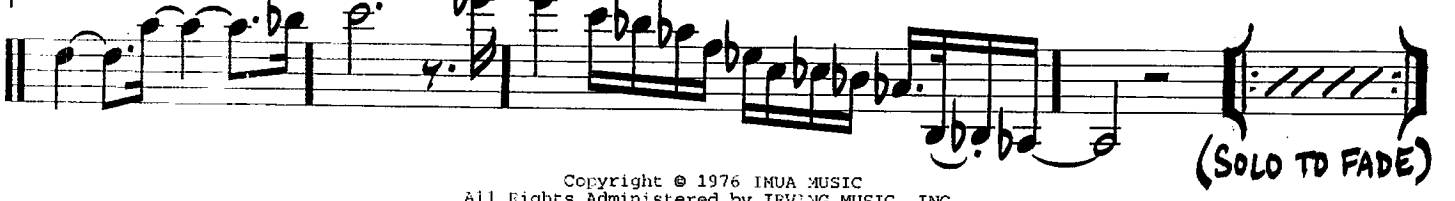
-WAYNE SHORTER

(MED. PUNK)

F13



(SOLOS) F13



42

(BRIGHT BLUES)

BESSIE'S BLUES

-JOHN COLTRANE

Handwritten musical score for "Bessie's Blues" by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is composed of eighth and quarter notes, with some measures containing rests. Chord symbols are written above the staff: Eb7, Ab7, Eb7, Ab7, Eb7, and Bb7. The score ends with a double bar line and a repeat sign.

A blank musical staff with a double bar line and a repeat sign, indicating the end of the piece.

A blank musical staff.

A blank musical staff.

A blank musical staff.

(BALLAD)

BEWITCHED

—RICHARD RODGERS/
LORENZ HART

Handwritten musical score for "Bewitched" in 4/4 time. The score consists of eight staves of music. The chords and markings are as follows:

- Staff 1: C^{maj7} , $C\#o7$, $D-7$, $D\#o7$, C/E , $E7$, F^{maj7} , $F\#o7$
- Staff 2: C/G , $E\flat o7$, $D-7$, $G7$, $A7b9$, $D-7$, $G7$
- Staff 3: $D-7$, $G7$, $C7$, F^{maj7} , $E-7b5$, $A7b9$, $D-$, $D-(maj7)$, $D-7$, $D-6$
- Staff 4: $A-$, $A-(maj7)$, $A-7$, $A-6$, $D-7$, $G7$, $D-7$, $G7$
- Staff 5: $E-7$, $E\flat o7$, $D-7$, $G7$, C^{maj7} , $C\#o7$, $D-7$, $D\#o7$
- Staff 6: C/E , $E7$, F^{maj7} , $F\#o7$, C/G , $E\flat o7$, $D-7$, $G7$
- Staff 7: $C6$, $(A-7$, $D-7$, $G7)$

The score ends with a "FINE" marking on the eighth staff.

FINE

44

(MED. SLOW)

BIG NICK

-JOHN COLTRANE

Handwritten musical score for "Big Nick" by John Coltrane. The score is in 4/4 time and G major. It consists of four staves of music. The first staff has measures 1-3 with chords Gmaj7, E-7, A-7, D7, Gmaj7, and E-7. The second staff has measures 4-6 with chords A-7, D7, G, G7/B, C, and C#o7. The third staff has measures 7-9 with chords G/D, E7, A-7 (trumpet), D7, A-7 (trumpet), and D7. The fourth staff has measure 10 with a G chord and a triplet. The score ends with a double bar line.

SOLOS - TAKE 1st ENDING ONLY

(SLOW BLUES)

BLACK COFFEE

45
-PAUL FRANCIS WEBSTER/
SONNY BURKE

Handwritten musical score for "Black Coffee" in F major, 4/4 time, featuring various chords and melodic lines.

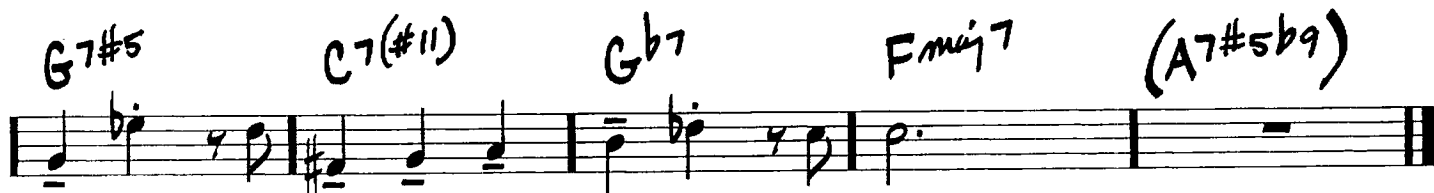
Chords and notation include:

- Chords: F7#9, Gb7#9, F7#9, Gb7#9, F7#9, Gb7#9, F7#9, B13, Bb9, F7#9, Gb7#9, F7#9, D7#9, G-7, G-7/C, F7#9, D7#9, G-7, C7#9, F7#9, Gb7#9, F, B7b5, Bb-7, Eb7, F-, G-7b5, C7b9, Fmaj7, Ab-7, Db7, Gbmaj7, Eb-7, Ab-7, Db7, G-7, C7, F7#9, Gb7#9, F7#9, Gb7#9, F7#9, Gb7#9, F7#9, B13, Bb9, Fmaj7, G-7, A-7, Ab7, G-7, G-7/C, F7#9, Gb7#9, F7#9, (Gb7#9).
- Notation: Treble clef, 4/4 time signature, various note values (quarter, eighth, sixteenth, triplet), rests, and bar lines.

(MED. UPSWING)

BLACK DIAMOND

- MILTON SEALEY



FINE

(JAZZ WALTZ)
♩ = 130**BLACK NARCISSUS**

-JOE HENDERSON

Handwritten musical score for "Black Narcissus" by Joe Henderson. The score is in 3/4 time, marked "JAZZ WALTZ" with a tempo of 130. It consists of six staves of music. The first staff has four measures with chords: $A\flat-7$, $B\flat-7/A\flat$, $A\flat-7$, and $B\flat-7/A\flat$. The second staff has four measures with chords: $A\flat-7$, $B\flat-7/A\flat$, $A\flat-7$, and $Bbmaj7b5$. The third staff has four measures with chords: $F\sharp-7$, $G\sharp-7/F\sharp$, $F\sharp-7$, and $G\sharp-7/F\sharp$. The fourth staff has four measures with chords: $F\sharp-7$, $G\sharp-7/F\sharp$, $F\sharp-7$, and $Amaj7b5$. The fifth staff has four measures with chords: $Ebmaj7b5$, $Fmaj7b5$, $Bbmaj7b5$, and $Cmaj7b5$. The sixth staff has four measures with chords: $Ebmaj7b5$, $Fmaj7b5$, $Bbmaj7b5$, and $Gmaj7b5$, followed by $A\flatmaj7b5$, $Bbmaj7b5$, and $Cmaj7b5$. The score ends with a double bar line and the word "FINE".

FINE
REPEAT HEAD IN/OUT

(MED-UP
JAZZ)**BLACK NILE**

-WAYNE SHORTER

INTRO C-7/F

Handwritten musical notation for the Intro section, featuring a treble clef and a key signature of one flat (Bb). The notation includes a 4/4 time signature and a 4-measure phrase. Chords written above the staff are Gbmaj7, Eb-7, F-7, and Bbmaj7. Chords written below the staff are Bb7, Ebmaj7, E-7b5, and A7#5(#9).

HEAD

Handwritten musical notation for the Head section, featuring a bass clef and a key signature of one flat (Bb). The notation includes a 4-measure phrase. Chords written above the staff are D-7, Eb7, D-7, C-7, and F7#5. Chords written below the staff are Bbmaj7, A7#5, D-7, A7#5, D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, D7#5(#9), G-7, C7, F-7, Bb7, Ebmaj7, G-7, C7, F-7, Bb7, Ebmaj7, A7#5(#9), D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, (A7#5).

FINE

BLACK ORPHEUS

- LUIZ BONFÁ

(BOSSA)

A- B-7b5 E7b9 A- B-7b5 E7b9
A- D-7 G7 Cmaj7 C#o7
D-7 G7 Cb Fmaj7
B-7b5 E7b9 A- B-7b5 E7b9
A- B-7b5 E7b9 A- B-7b5 E7b9
E-7b5 A7b9 D-
D- D-7/C B-7b5 E7b9 A- A-7/G Fmaj7
B-7b5 E7b9 A- B-7b5 E7b9
A- D-7 A-7 D-7 A-7 D-7 E-7
A-

AFTER SOLOS, D.C. AL

(MED. UP BOSSA)

BLUE BOSSA

- KENNY DURHAM

Chord symbols and musical notation details:

- Staff 1: C^- , $F-7$, $Bb7$
- Staff 2: $D-7b5$, $G7\#5(\#9)$, C^-
- Staff 3: $Eb-7$, $Ab7$, $D\flat maj7$
- Staff 4: $D-7b5$, $G7\#5(\#9)$, C^- , $D-7b5$, $G7\#5$
- Staff 5: C^- , $A7\#9$, $D-7b5$, $G7\#5(\#9)$
- Staff 6: C^- , $A7\#9$, $D-7b5$, $G7\#5$
- Staff 7: C^-

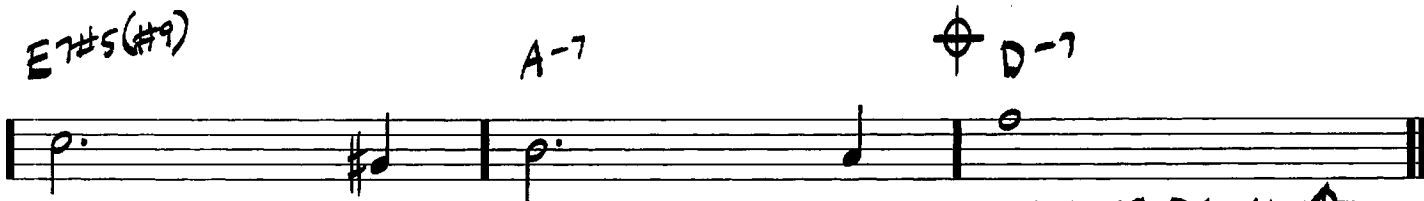
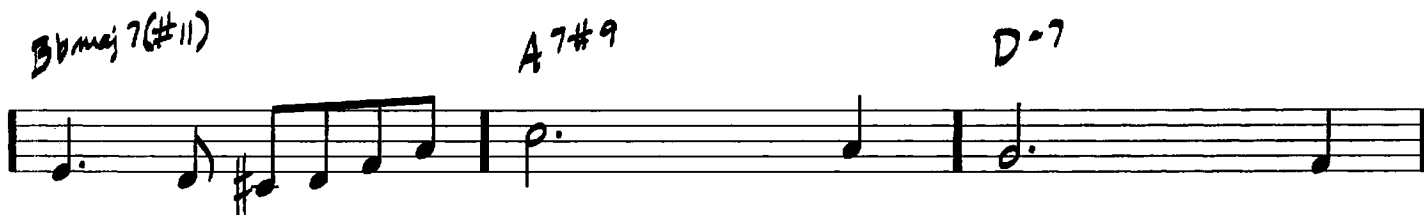
PLAY HEAD TWICE
AFTER SOLOS, D.S. AL.

(BALLAD)

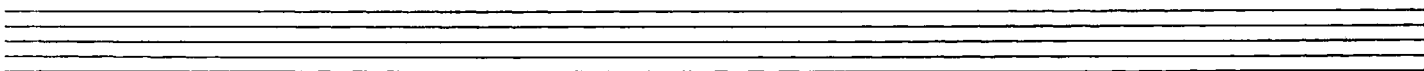
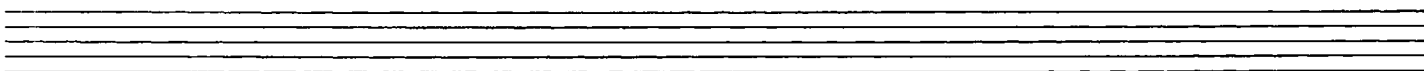
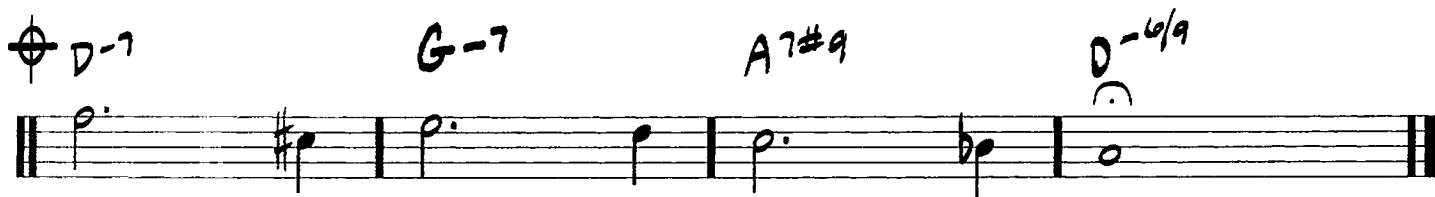
BLUE IN GREEN

-MILES DAVIS

51



AFTER SOLOS, D.C. AL



(MED. BLUES)

BLUE MONK

-THELONIOUS MONK

Handwritten musical score for "Blue Monk" by Thelonious Monk. The score is written on four staves in 4/4 time, featuring a key signature of two flats (Bb and Eb). The first staff contains measures 1-3 with chords Bb, Eb, and Bb. The second staff contains measures 4-6 with chords Bb7 and Eb, including a triplet in measure 4. The third staff contains measures 7-9 with chords Bb and F7, including a triplet in measure 8. The fourth staff contains measures 10-12 with chord Bb, ending with a double bar line. Below the fourth staff are two empty staves.

THE BLUE ROOM

—RICHARD RODGERS/
LORENZ HART

(MED.)

Handwritten musical score for "The Blue Room" in 4/4 time. The score consists of ten staves of music with various chords and a repeat sign. The chords are: F6, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, C-7, F7, Bbmaj7, Eb9, D-7, G7, G-7, C7, F6, G-7, C7, F6, G-7, C7, F6, Bb7, A-7, D7, G-7, C7, G-7, C7, F6, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, C-7, F7, Bbmaj7, Eb9, F6, G-7, C7, F6, (G-7, C7).

FINE

BLUE TRAIN (BLUE TRANE)

-JOHN COLTRANE

(MED.)

Handwritten musical score for "Blue Train" (also known as "Blue Trane") by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody consists of several measures, with some measures containing a repeat sign. Chord symbols are written above the staff: Eb7#9, Ab7(#11), Bb7#9, and Eb7#9. The piece ends with a double bar line and the word "FINE".

(MED. SWING)

BLUES FOR ALICE

Handwritten musical score for "Blues for Alice" by Charlie Parker. The score is written on four staves in 4/4 time with a key signature of one flat (Bb). The tempo is marked "(MED. SWING)". The first staff contains measures 1-4 with chords F6, E-7, A7(b9), D-7, and G7. The second staff contains measures 5-8 with chords C-7, F7, Bb7, Bb-7, and Eb7. The third staff contains measures 9-12 with chords A-7, D7, Ab-7, Db7, and G-7. The fourth staff contains measures 13-16 with chords C7, A-7, D-7, G-7, and C7. The score includes various musical notations such as eighth notes, quarter notes, and triplets. Below the first four staves are four empty staves for additional notation.

(MED. JAZZ
WALTZ)**BLUESETTE**-JEAN THIELEMANS/
NORMAN GIMBEL

The musical score for "Blue Sette" is written in 3/4 time and consists of ten staves. The key signature has two flats (Bb and Eb). The chords and melodic lines are as follows:

- Staff 1:** Chords: Bbmaj7, A-7b5, D7. Melody: Quarter notes Bb, D, F, G, A, Bb, D.
- Staff 2:** Chords: G-7, C7, F-7, Bb7, Ebmaj7. Melody: Quarter notes Bb, D, F, G, A, Bb, D.
- Staff 3:** Chords: Eb-7, Ab7, Dbmaj7. Melody: Quarter notes Bb, D, F, G, A, Bb, D.
- Staff 4:** Chords: Db-7, Gb7, Cbmaj7, C-7. Melody: Quarter notes Bb, D, F, G, A, Bb, D.
- Staff 5:** Chords: F7, D-7, Db7, C-7, F7. Melody: Quarter notes Bb, D, F, G, A, Bb, D.
- Staff 6:** Chords: D-7, G7. Melody: Quarter notes Bb, D, F, G, A, Bb, D.
- Staff 7:** Chords: C-7, F7. Melody: Quarter notes Bb, D, F, G, A, Bb, D.
- Staff 8:** Chords: Bbb, (G-7), C-7, F7. Melody: Quarter notes Bb, D, F, G, A, Bb, D.

BODY AND SOUL

- JOHN GREEN / EDWARD HEYMAN /
ROBERT SOUR / FRANK EYTON

Handwritten musical notation for a single staff in 4/4 time, key of B-flat major (three flats). The notation includes a repeat sign at the beginning and a double bar line at the end. The notes are: B-flat (quarter), A-flat (quarter), G-flat (quarter), F (quarter), E-flat (half), D-flat (half), C (half), B-flat (half). Above the staff, the following chords are written: E-flat-7, B-flat7b9, E-flat-7, A-flat7, D-flatmaj7, G-flat7, F-7, E-o7.

[illegible]

D^{ma}7 E-7 D^{F#} / G-7 C7 F#-7 B-7 E-7 A7 D^{ma}7

D-7 G7 Cmaj7 Eb7 D-7 G7 C7 B7 Bb7,

E^b-7 B^b7b⁹ E^b-7 A^b7 D^bmaj⁷ G^b7 F-7 E^o7

[illegible]

PINE

BOP LICITY

(BE BOP LIVES)

-MILES DAVIS/GIL EVANS

(MED. BOP)

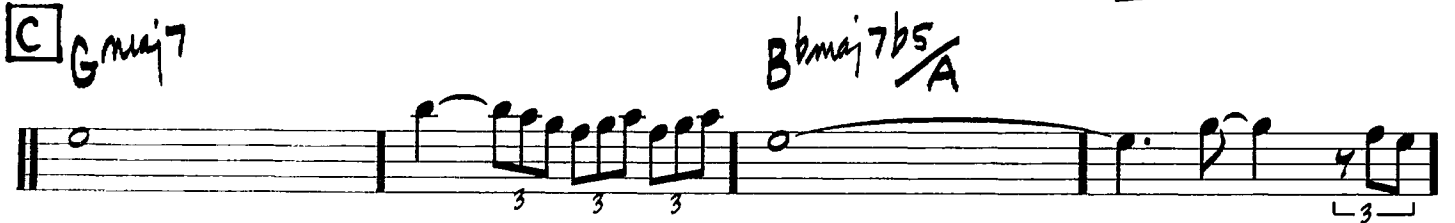
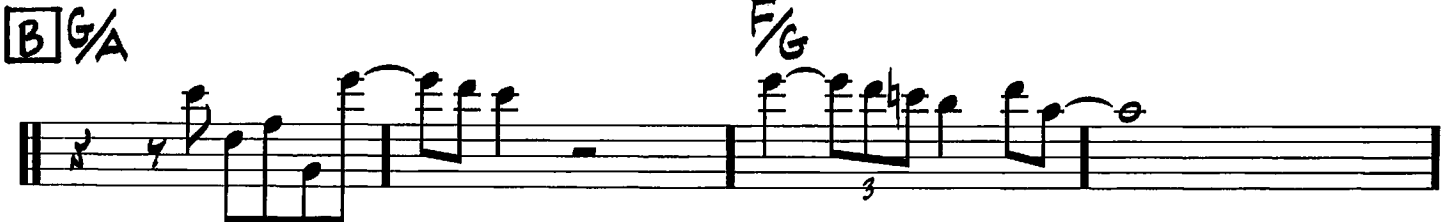
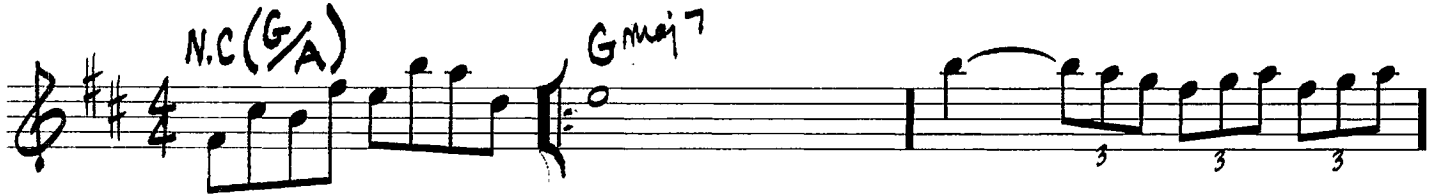
Handwritten musical score for "BOP LICITY (BE BOP LIVES)" by Miles Davis/Gil Evans. The score is in 4/4 time, key of B-flat major, and tempo "MED. BOP". It consists of six staves of music with various jazz chords and melodic lines. The chords are: G-7, Fmaj7, G-7, C7, Fmaj7, C-7, F7#5, Bbmaj7, G-7/C, G-7, C7sus4, 1. Fmaj7 (#11), 2. Fmaj7 (#11), C-7, F7#5, C-7, B7, Bbmaj7, Bb-7, Eb7#5, Bb-7, A7, Abmaj7, Ab-7, G-7, C7, G-7, Fmaj7, G-7, C7, Fmaj7, C-7, F7#5, Bbmaj7, G-7/C, G-7, C7sus4, Fmaj7 (#11). The score ends with "FINE".

$\text{♩} = 166$
(EVEN 8ths)

BRIGHT SIZE LIFE

-PAT METHENY

[A] %



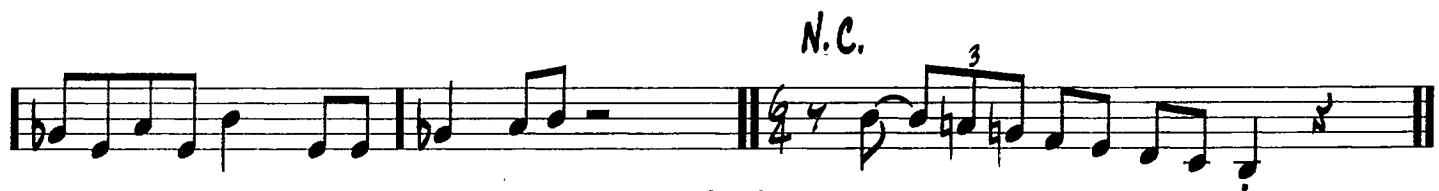
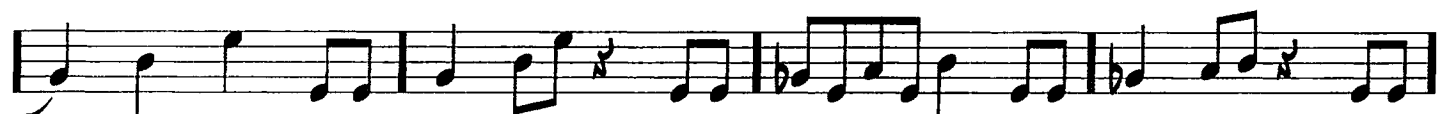
D.S. FOR SOLOS

60

(MED. UP)

BROAD WAY BLUES

-ORNETTE COLEMAN

A**E^b7****B****C7****A^b PEDAL****FINE****REPEAT HEAD IN/OUT**

BROADWAY

- BILL BYRD / TEDDY MCRAE / HENRI WOODS

(UP)

E^b6A^b7

F-7

B^b71. E^b6

F-7

B^b72. E^b6B^b-7E^b7A^bma7A^b-7D^b7G^bma7

F-7

B^b7E^b6A^b7

F-7

B^b7E^b6

(BALLAD)

BUT BEAUTIFUL - JIMMY VAN HEUSEN / JOHNNY BURKE

Handwritten musical score for "But Beautiful" by Jimmy Van Heusen and Johnny Burke. The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The chords and musical notation are as follows:

- Staff 1: $G^{maj}7$, $B-7b5$, $E7b9$, $A-7$
- Staff 2: $C\#-7b5$, $F\#7b9$, $G^{maj}7$, $B-7b5$, $E1$, $A7$
- Staff 3: $D7$, $D7/C$, $B-7$, $E-7$, $A-7$, $D7$, $G^{maj}7$
- Staff 4: $E-7$, $A7$, $A-7/B$, $D7$
- Staff 5: $2^{\circ}A7$, $D7$, $D7/C$, $B-7$, $E-7$
- Staff 6: $A-7$, $F\#-7b5$, $B7$, $E-7$, $F7$, $B-7$, $Bb7$, $A-7$, $D7$
- Staff 7: $G6$, $(A-7 D7)$
- Staff 8: **FINE**

BUTTERFLY

- HERBIE HANCOCK /
BEANIE MARLIN

(MED. FUNK)

INTRO

1.-3.

4.

A-7 N.C.

A-7 N.C.

(MELODY)

A

F-7

A-7

F-7

D-7

F-7

A-7

F-7

D-7

Bb7(#11)

N.C.
(DRUMS)

F-7

B Abmaj7
Bb

Abmaj7#5
Bb

Abmaj7
Bb

Bb13

Bb-7

Eb7#9

C

F-7

A-7 N.C.

FINE

F-7

A-7 N.C.

F-7

A-7 N.C.

F-7

A-7 N.C.

[OPEN SOLOS ON F-7]

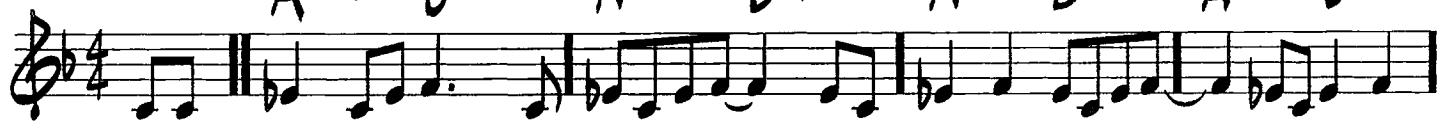
AFTER SOLOS, D.C. AL FINE
(TAKE REPEAT)

BYRD LIKE

-FREDDIE HUBBARD

(FAST JAZZ)

[A] A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9

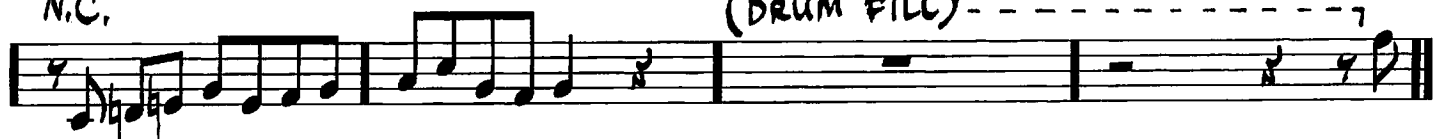


G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 F



N.C.

(DRUM FILL)



[B] %



[SOLO OVER F BLUES]

AFTER SOLOS, D.S. AL
(TAKE REPEAT)

F7

F7#9



C'EST SI BON

(IT'S SO GOOD)

- HENRI BETTI/JERRY SEELEN/
ANDRE HORNEZ

(MED.)

Handwritten musical score for "C'est si Bon" (It's so good). The score is written in B-flat major (two flats) and 4/4 time. It includes ten staves of music with various chords and melodic lines. The tempo is marked "(MED.)". The score includes a variety of chords such as C-7, F7, Bbmaj7, Ebmaj7, D-7, G7, D-7b5, G7b9, Ab-7, Db7, Gbmaj7, Eb-7, F7, Bb6, Eb7, Ab-7, Db7, G-7, C7, C-7, F7 / D-7 Db-7, C-7, F7, Bbmaj7, Ebmaj7, D-7, G7, C-7, F7, D-7b5, G7b9, C-7, Eb-6, Bbmaj7, Db-7, Gb7, C-7, F7, Bb6, and (C-7 F7).

CALL ME

-TONY HATCH

(MED.)

Handwritten musical score for "CALL ME" by Tony Hatch. The score is in 4/4 time and consists of 16 measures across 10 staves. The key signature has one flat (Bb). The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are written above the notes. The piece ends with a double bar line and the word "FINE".

Chords and measures:

- Measure 1: Cmaj7
- Measure 2: C-7
- Measure 3: F7
- Measure 4: Bbmaj7
- Measure 5: Bb-7
- Measure 6: Eb7
- Measure 7: Abmaj7
- Measure 8: F-7
- Measure 9: Abmaj7
- Measure 10: F-7
- Measure 11: Abmaj7
- Measure 12: F-7
- Measure 13: Cmaj7
- Measure 14: D-7 G7
- Measure 15: E-7 A7b9
- Measure 16: D-7 G7
- Measure 17: D-7 G7
- Measure 18: Cmaj7
- Measure 19: D-7
- Measure 20: G7
- Measure 21: Cmaj7
- Measure 22: C-7
- Measure 23: F7
- Measure 24: Bbmaj7
- Measure 25: Bb-7
- Measure 26: Eb7
- Measure 27: Abmaj7
- Measure 28: F-7
- Measure 29: Abmaj7
- Measure 30: F-7
- Measure 31: Cmaj7
- Measure 32: (D-7 G7)

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FINE

(MED.)

CALL ME IRRESPONSIBLE

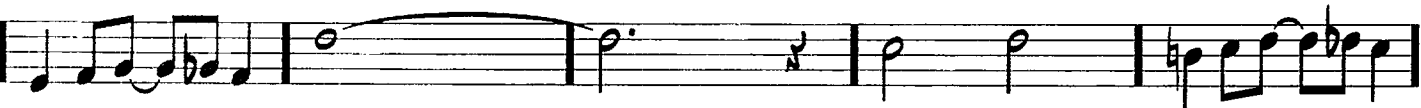
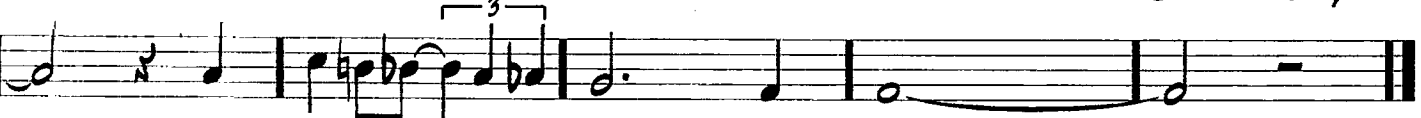
-JAMES VAN HEUSEN/SAMMY CAHN

F F^b F[#]07G-7 G-6 G[#]07A-7 D-7 A7 E-7^b5 A7^b9 D7[#]5 D7G-7 C7 A-7^b5 D7^b9

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F F^b F[#]07 G-7 G-6 G[#]07 A-7 D-7

A7 A-7 D7 G-7 C7

A-7^b5 D7 G-7 C7 E7^{aug}4 A7A-7^b5 D7 G-7 C7 F^b (G-7 C7)

(BALLAD
OR MED.)

CAN'T HELP LOVIN' DAT MAN

-JEROME KERN/OSCAR HAMMERSTEIN II

Handwritten musical score for "CAN'T HELP LOVIN' DAT MAN" in E-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is written in a ballad or medley style.

Chords and notation across the staves:

- Staff 1: Ebmaj7 C-7 F-7 Bb7 Ebmaj7 Bb-7 Eb7 Abmaj7 Db7
- Staff 2: G-7 C-7 B7 Bb7#5 Bb7 1. Eb6 C-7 F-7 Bb7
- Staff 3: 2. Eb6 Bb-7 Eb7 Ab6 A#7
- Staff 4: Eb/Bb C7 F7 F#b7 G-7 C7b9 F-7 F7
- Staff 5: F-7/Bb Bb7 Ebmaj7 C-7 F-7 Bb7
- Staff 6: Ebmaj7 Bb-7 Eb7 Abmaj7 Db7 G-7 C-7 B7 Bb7#5 Bb7
- Staff 7: Eb6 (C-7 F-7 Bb7)

(BALLAD)

CENTRAL PARK WEST

-JOHN COLTRANE

C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 Bb-7 Eb7 Abmaj7 G-7 C7

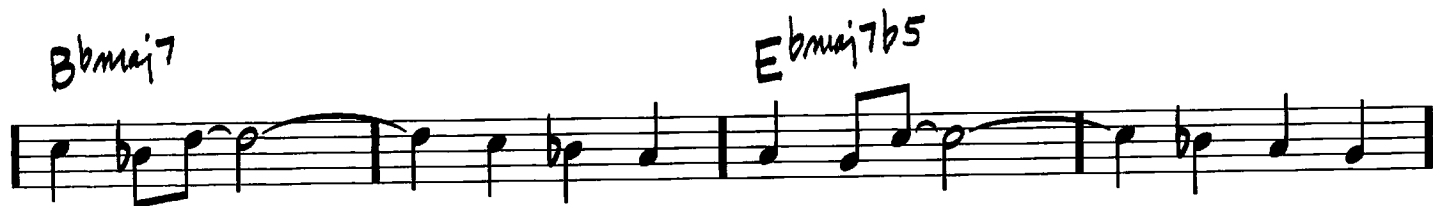
Fmaj7 C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 C#-7 F#7 Bmaj7

C#-7/B Bmaj7 C#-7/B C#-7 F#7 (ENDING) Bmaj7

(SAMBA)
♩ = 116

CAPTAIN MARVEL

-CHICK COREA



D-7

E^bmaj7

E-7b5

E^bmaj7



D-7

D^b7(#11)

C-7

C-7/F

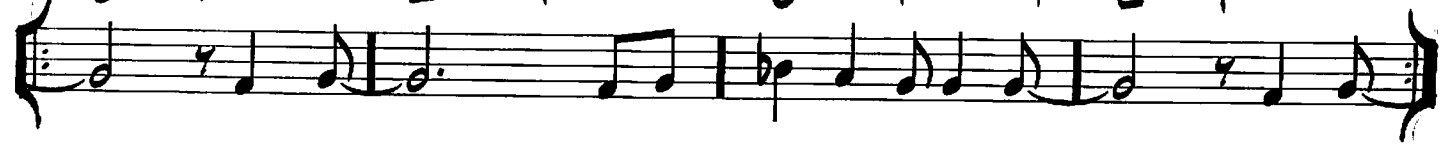


G- F

E^b F

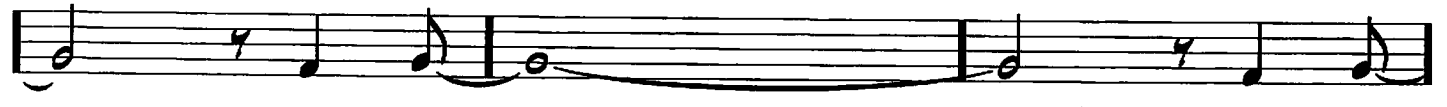
G- F

⊕ E^b F



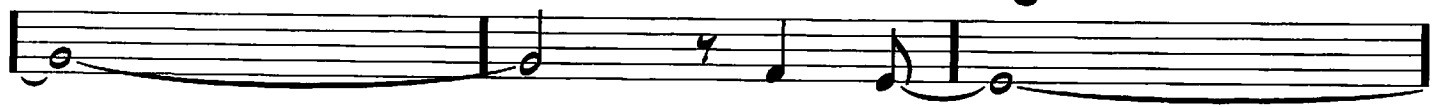
2.
E^b

G-



F-7(maj7)
G

D-7
G



Fmaj7



D.S. AL ⊕

⊕ E^bmaj7

E-

C-7/F



N.C.

F G-



(MED. BOSSA)

CEORA

- LEE MORGAN

A $A\flat maj7$ $B\flat-7$ $E\flat7$ $A\flat maj7$ $E\flat-7$ $A\flat7$

x PLAY CUE 2nd TIME ONLY

$D\flat maj7$ $D-7$ $G7$ $C-7$ $F7(\#9)$

$B\flat-7$ $E\flat7$ $C-7$ $F7$ $[3]$

$D-7$ $G7$ $C-7$ $F7$ $B\flat-7$ $E\flat7$

B $A\flat maj7$ $B\flat-7$ $E\flat7$ $A\flat maj7$ $E\flat-7$ $A\flat7$

$D\flat maj7$ $D-7$ $G7$ $C-7$ $F7(\#9)$

$B\flat-7$ $E\flat7$ $C-7\flat5$ $F7(\#9)$ $[3]$ $[3]$

$B\flat-7$ $E\flat7$ $A\flat maj7$ $B\flat-7$ $E\flat7$

$A\flat maj7$ $B\flat-7$ $E\flat7$ (3x's) $A\flat maj7$ **SOLO** **A** **B**

AFTER SOLOS, D.C. AL

RIT. (LAST TIME)

CHELSEA BELLS

- STEVE SWALLOW

(SLOW)

Handwritten musical score for "Chelsea Bells" by Steve Swallow. The score is written on six staves. The first staff is in treble clef with a 4/4 time signature. The second staff is in bass clef. The third staff is in bass clef. The fourth staff is in treble clef. The fifth staff is in bass clef. The sixth staff is in bass clef. The score includes various chords and melodic lines. The chords are: Db/Ab , B^7/A , Bb , B^7sus^4 , Ab^7/Gb , $\text{C}\#-\text{E}$, $\text{Amaj}^7\#11/\text{D}\#$, $\text{Dmaj}^7\#11/\text{G}\#$, Ab^7/Gb , $\text{B}^7\text{sus}^4/\text{Gb}$, Db/F , $\text{Eb}-7$, $\text{Bb}-7$, $\text{Eb}-$, $\text{Ab}-7$, Db , B^7sus^4 , $\text{Bbmaj}^7\#11$, $\text{A}-7$, $\text{E}-7$, $\text{B}-$, $\text{B}^7\text{sus}^4/\text{F}\#$, A^7/G , B^7/A . The melodic lines are written with eighth and quarter notes, some with slurs and ties.

(MED.
BOSSA)

CHEGA DE SAUDADE (NO MORE BLUES)

- ANTONIO CARLOS JOBIM / VINÍCIUS DE MORAES

Chords indicated in the score:

- D-
- D-7/C
- E7/B
- E7
- E-7b5
- A7b9
- D-
- E-7b5
- A7b9
- D-
- B-7b5
- E7
- A-7
- Bbmaj7
- A7b9
- D-
- D-7/C
- E7/B
- E7
- E-7b5
- A7b9
- D-
- D7b9
- G-
- G-7/F
- A7/E
- A7
- D-
- D-7/C
- B-7b5
- Bb-6
- D-
- A7
- Dmaj7
- B7#5/D#
- E-7

A7sus4 A7 D07 Dmaj7

F#-7 F07 E-7

E7 E-7b5 A7

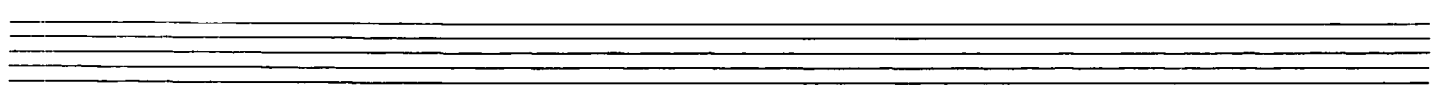
Dmaj7 Dmaj7/C# B-7 E7

F#7 B-7 Bb-7 A-7 D7b9

Gmaj7 G-7 F#-7 B7 B7#5

E7 E-7 A7sus4/G F#-7 B7#5

E7 E-7 A7sus4 D6 (A7#5)



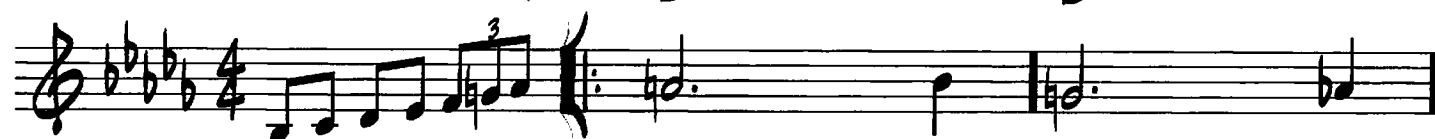
(BALLAD)

CHelsea BRIDGE

-BILLY STRAYHORN

Eb7(#11)

Db7(#11)



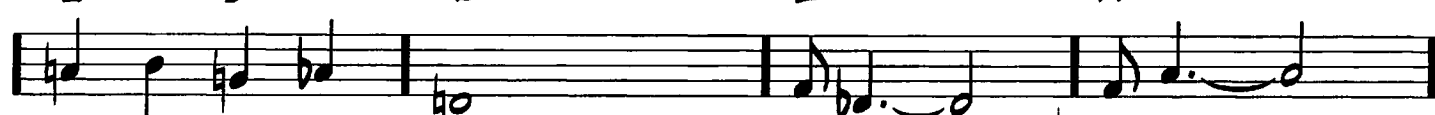
Eb7

Db7

Bb7

Eb-7

Ab7



Db6

1. / C7

B7

Bb7

2. / Db7

B7



F#-7

B7

Ab-7

G01

F#-7

F7

B-7/E

E7



Am7

/ A-7

D7

Gmaj7

G-7

Db7

C7

B7

Bb7



Eb7(#11)

Db7(#11)

Eb7

Db7

Bb7



Eb-7

Ab7

Db6

(C7 B7 Bb7)



FINE

CHEROKEE

(INDIAN LOVE SONG)

-RAY NOBLE

(FAST)

Handwritten musical score for "CHEROKEE (INDIAN LOVE SONG)" by Ray Noble. The score is in 4/4 time, key of B-flat major (two flats). It consists of 16 measures of music, each with a chord symbol written above it. The chords are: Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb, D-7, C7, 1. C-7, D-75, G7b9, C-7, F7#5, 2. C-7, F7, Bbb, C#-7, F#7, Bbmaj7, B-7, E7, Amaj7, Ab, A-7, D7, Gmaj7, G-7, C7, C-7, F7#5, Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb, D-7, C7, C-7, F7, Bbb, (C-7 F7#5). The piece ends with a "FINE" marking.

(B♭B♭A)

CHERRY PINK AND APPLE BLOSSOM WHITE

-LOUIGUY/JACQUE LARUE/MACK DAVID

Handwritten musical score for "Cherry Pink and Apple Blossom White" in 4/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B♭, E♭), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chords are indicated by letters above the staff: F-7, B♭7, E♭maj7, E♭7, F-7, and B♭7. The second staff continues the melody with chords E♭7, F-7, and B♭7. The third staff features a first ending bracket labeled "1. E♭6" and a second ending bracket labeled "2. E♭6". The fourth staff has chords B♭7, E♭6, B♭7, and E♭6. The fifth staff has chords B♭7, E♭6, B♭7, and E♭6. The sixth staff has chords F-7, B♭7, E♭maj7, and E♭7. The seventh staff has chords F-7, B♭7, and E♭6. The eighth staff concludes the piece with a final chord of E♭6.

(FAST)

CHIPPY

- ORNETTE COLEMAN

INTRO

F **N.C.** (PLAY 3x)

[A] **F^{min}7** **G-7** **A-7** **G-7** **E^b7** **D7** **G-7^{b5}** **C7**

F7 **B^b7** **B^o7** **F⁷/C** **D7(#9)** **G-7** **C7**

2. **G-7** **C7** **[B]** **F7** **B^b7**

G7 **C7**

[A] **F^{min}7** **G-7** **A-7** **G-7** **E^b7** **D7** **G-7^{b5}** **C7**

F7 **B^b7** **B^o7** **F⁷/C** **D7(#9)** **G-7** **C7** **(F)**

FINE

D.S. FOR SOLOS **[A]** **[A]** **[B]** **[A]**
 AFTER SOLOS, D.S. AL FINE
 (TAKE REPEAT)

(LATIN BLUES)

CHITLINS CON CARNE

INTRO

N.C.



S: C7#9



F7

C7#9



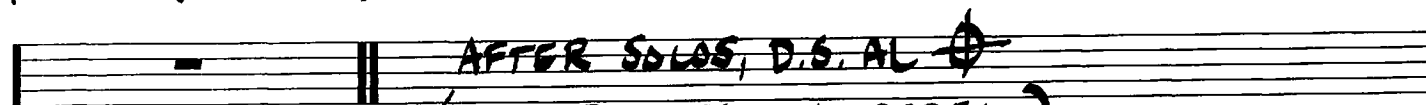
G7

F7

C7#9



2. (TO SOLOS)



(PLAY PICKUPS, NO REPEAT)

REPEAT AND FADE

G7

F7

C7#9



(MED. BALLAD)

COME SUNDAY

-DUKE ELLINGTON

Handwritten musical score for "Come Sunday" by Duke Ellington. The score is written on a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music consists of six staves of notation with various chords written above the notes. The chords include F7, Eb7, Bb, Eb/Bb, Bb7, Bbb, D7, Eb7, D7, G-7, C7, F7, C-7, F7, Ab7, G7#5, C7, F7#5, F7, Eb7, F7, D7#5, G7, C-7, F7, Bb, Eb/Bb, Bb7, and Bbb. The notation includes eighth and quarter notes, rests, and bar lines.

(LATIN)

COMO EN VIETNAM

-STEVE SWALLOW

INTRO

Bb-



HEAD

Bb-



Emaj7



E7

A7b9



Eb7

Ab7

Db

Gb7



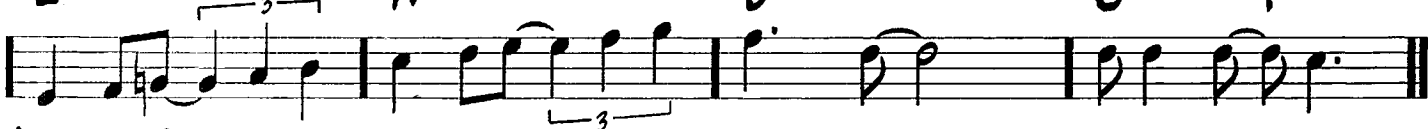
Eb7

Ab7

Db

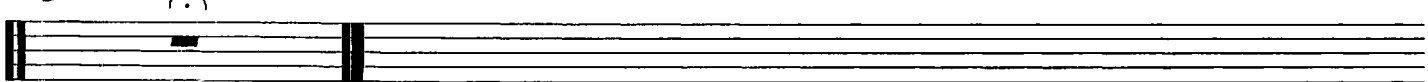
Gb7

F7



(ENDING)

Bb-



(LATIN)

INTRO

[illegible]

B

C-7b5 F7b9 F#-7b5 B7b9

E maj7 F-7 Bb7, B7

The image shows a handwritten musical score for a blues progression. It consists of two staves. The first staff has four measures with the following chords: C-7b5, F7b9, F#-7b5, and B7b9. The second staff has three measures with the following chords: E maj7, F-7, and Bb7, B7. The notation includes various note values, rests, and a triplet in the final measure.

A E_{maj}^7 $\frac{G\sharp^7}{D\sharp}$ $C\sharp-7$ B^7 Bb^7 E^7b5 $Ebmaj^7$ $Eb-7$ Ab^7



$Dbmaj^7$ $\frac{F^7}{C}$ $Bb-7$ Ab^7 G^7 D^7b5 $Cmaj^7$



С С769

Gb

F-(mij7)

C7 N.C.

SOLD **A A B A**

PLAY ☐ IN/OUT

AFTER SOLDS, D.S. AL ~~0~~

$$\oplus F_{-}(m_{ij})$$

(MED. SWING)

CONCEPTION

BY GEORGE SHEARING

Handwritten musical score for "Conception" by George Shearing. The score is written on ten staves in 4/4 time, featuring a variety of jazz chords and melodic lines. The key signature has three flats (Bb, Eb, Ab). The score includes first and second endings, marked with "1." and "2.". Chords are written above the staves, and some measures contain triplets indicated by a "3" over a bracket. The notation includes eighth and sixteenth notes, rests, and bar lines.

Chords and notation across the staves:

- Staff 1: Eb-7b5, Ab7#5(b9), Dbmaj7 B-7, Amaj7, Ab6 Ab-7
- Staff 2: Db7, Gb7, F7, Bb7, A7, Ab7, G7
- Staff 3: F#-7, B7, Emaj7, Amaj7, Eb-7, Ab7, 1. Dbmaj7
- Staff 4: 2. Db6, F#-7, B7#9, Emaj7, F#-7
- Staff 5: Ab-7, Db7, G-7, C7, F#-7, B7, E-7
- Staff 6: A7, Eb-7b5, Ab7#5(b9), Dbmaj7 B-7
- Staff 7: Amaj7, Ab6 Ab-7, Db7, Gb7, F7, Bb7, A7
- Staff 8: Ab7, G7, F#-7, B7, Emaj7, Amaj7, Eb-7, Ab7, Db6

CONFIRMATION

(BOP)

Handwritten musical score for "Confirmation" by Charlie Parker. The score is written on ten staves in 4/4 time, featuring complex bebop lines with many triplets and various chord changes. The key signature has one flat (Bb).

Chord changes and other markings include:

- Staff 1: F6, E-7b5, A7, D-
- Staff 2: C-7, F7, Bb7, A-7, D7
- Staff 3: G7, C7, F6
- Staff 4: E-7b5, A7, D-, C-7, F7, Bb7
- Staff 5: A-7, D7, G-7, C7, F6, C-, C-(m71)
- Staff 6: C-7, F7, Bbmaj7, Eb-7
- Staff 7: Ab7, Dbmaj7, G-7, C7
- Staff 8: F6, E-7b5, A7, D-, C-7, F7
- Staff 9: Bb7, A-7, D7, G-7, C7, F

CONTEMPLATION

- McCoy TYNER

(SLOW 3)

INTRO C-II

(BASS)



HEAD

C-II



Abmaj7



G7#5(b9)

Ab7(#11)

G7#5(b9)



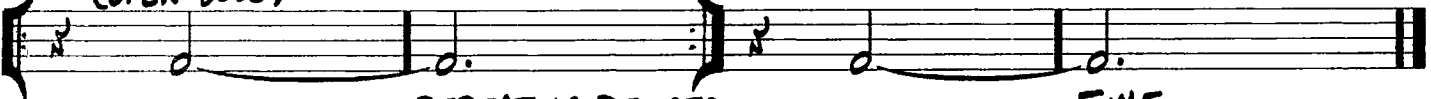
(ENDING)

C-II

(OPEN SOLO)

(LAST X)

REPEAT HEAD IN/OUT



REPEAT AS DESIRED

FINE

-KEITH JARRETT

CORAL

(BALLAD)

Chords and notation for the first staff:

- C-7
- F7
- D/Bb
- Bbmaj7
- A-7b5
- D7b9

Chords and notation for the second staff:

- G-7
- C7
- Bmaj7
- F#maj7 / A#
- G#-7
- Bmaj7 / F#

Chords and notation for the third staff:

- Gb Ab / Gb
- Dbb-7 / Gb
- F-9
- D-7b5 G7b9

Chords and notation for the fourth staff:

- C-11

AFTER SOLOS, D.C. AL

(FIRST)

COTTON TAIL

-DUKE ELLINGTON

$B^b \text{maj}^7$ G^-7 C^-7 F^7 D^-7 G^-7
 C^-7 F^7 B^b7 E^b6 E^o7
 B^b/F G^-7 C^-7 F^7 C^-7 F^7 B^b6

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes. Chord symbols are written above the staves: Bbmaj7, G-7, C-7, F7, D-7, G-7 on the first staff; C-7, F7, Bb7, Eb6, Eo7 on the second staff; and Bb/F, G-7, C-7, F7, C-7, F7, Bb6 on the third staff.

D^-7 G^-7

The second system of musical notation consists of a single staff in treble clef. It contains a melodic line with eighth and quarter notes. Chord symbols are written above the staff: D-7 and G-7.

C^-7 F^7

The third system of musical notation consists of a single staff in treble clef. It contains a melodic line with eighth and quarter notes. Chord symbols are written above the staff: C-7 and F7.

$B^b \text{maj}^7$ G^-7 C^-7 F^7 D^-7 G^-7

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes. Chord symbols are written above the staves: Bbmaj7, G-7, C-7, F7, D-7, G-7.

C^-7 F^7 B^b7 E^b6 E^o7

The fifth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes. Chord symbols are written above the staves: C-7, F7, Bb7, Eb6, Eo7.

B^b/F G^-7 C^-7 F^7 B^b6

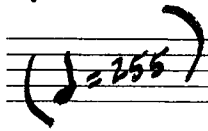
The sixth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes. Chord symbols are written above the staves: Bb/F, G-7, C-7, F7, Bb6.

(BALLAD)

COULD IT BE YOU

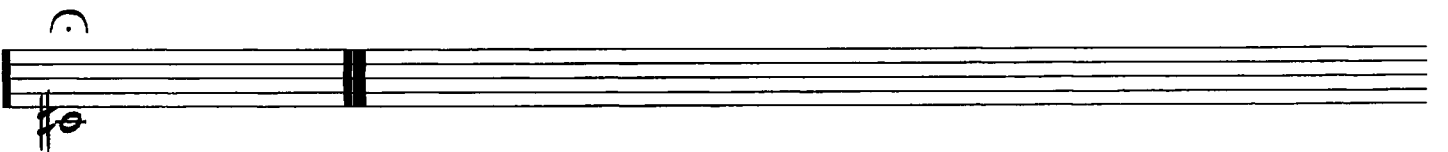
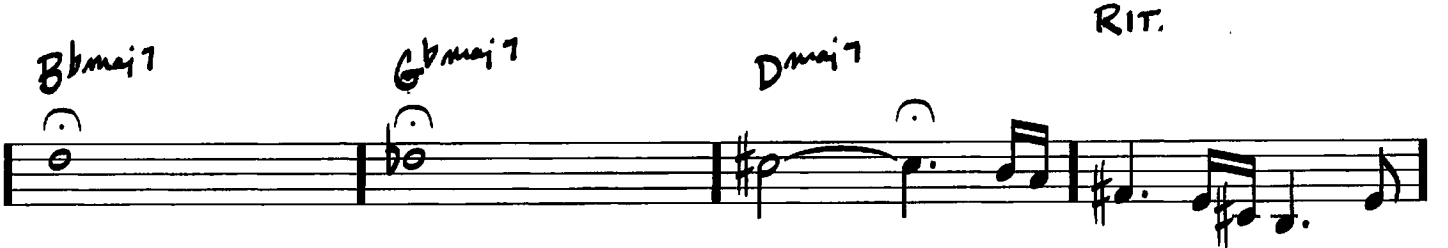
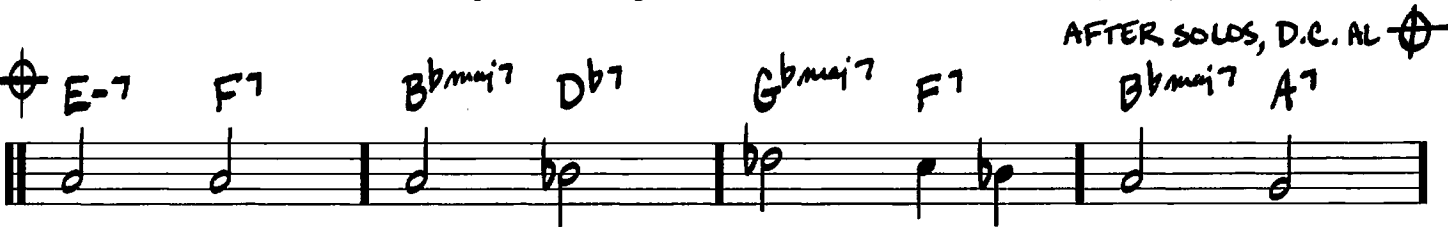
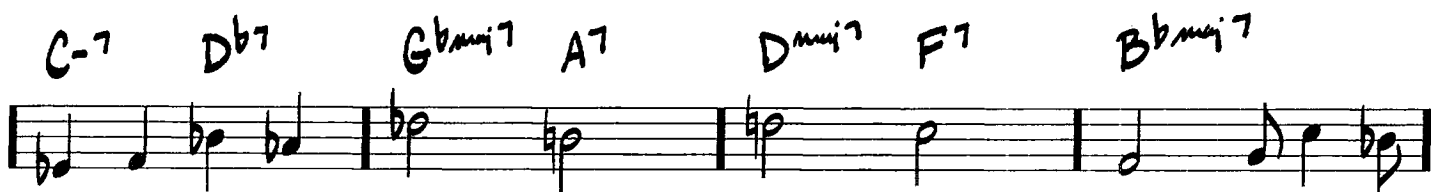
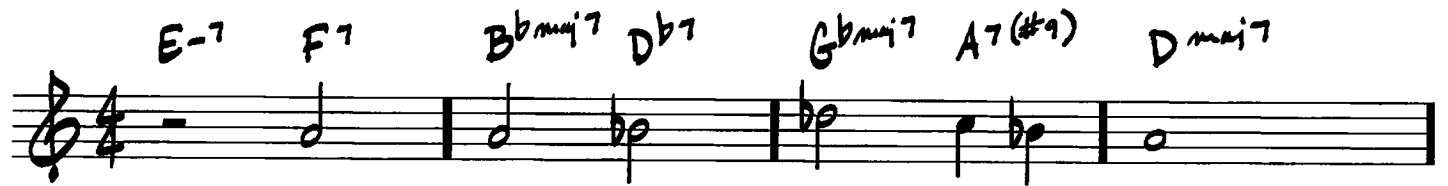
-COLE PORTER

Bbmaj7 C-7 F7 Bbmaj7 G-7 Gb-7 F-7 Bb7
 Ebmaj7 F-7 Bb7 Ebmaj7 G-7 C7
 1. Fmaj7 A7b9 D-7 G7 A-7b5 D7b9
 G- G-7 C7 F7 C9 / C-7 F7
 2. Bbmaj7 D7 Ebmaj7 / G7 C-7b5 F7b9
 Bbmaj7 C9 C-7 F7 Bb6 (C-7 F7)
 FINE



COUNTDOWN

-JOHN COLTRANE



CRESCENT

-JOHN COLTRANE

(BALLAD)

G7sus4(b9) D7sus4(b9)

OPEN OPEN

(IN TIME)

E-7b5 A7#5 D-7 D-7b5/G G7#5 C-7

F-7/Bb Bb7b9 Eb-7 Bb7b9 E-7b5 A7#5 D7sus4(b9)

E-7b5 A7#5 D-7 D-7b5/G G7#5 C-7

F-7/Bb Bb7 Ebmaj7 A7b9 D7sus4(b9) G7b9 C-7

SOLOS

FINE

(DOUBLE TIME JAZZ FEEL)

F-7 Bb7 Eb-7 E-7b5 A7#5

D-7 Ab7 G7#5 C-7

(BALLAD)

CRYSTAL SILENCE

-CHICK COREA

Handwritten musical score for "Crystal Silence" by Chick Corea. The score is written on ten staves in 4/4 time. It includes various chords and musical notation:

- Staff 1: A-7, E-7, Fmaj7
- Staff 2: B-7, Bbmaj7#11, A-(add9), B-C, D7sus4, E7#9
- Staff 3: A-(add9), Bbmaj7#11, D-7, E7#9
- Staff 4: D-7, E7#9, Fmaj7, G7sus4
- Staff 5: A-(add9), Dmaj7, A-7
- Staff 6: Bbmaj7, F-7, Cmaj7#5, G-7
- Staff 7: B7#5, E7b9, A-7, E-7
- Staff 8: Fmaj7, B-7, Bbmaj7#11, A-(add9)
- Staff 9: B-C, D7sus4, E7#9, A-(add9), Bbmaj7, N.C., (SOLO BEGINS)
- Staff 10: Fmaj7/A, A-(add9), (FILL)

Additional markings include a double bar line with repeat dots, a circled cross symbol, and the instruction "AFTER SOLOS, D.C. ALF".

D NATURAL BLUES

(MED.)

-JOHN L. (WES) MONTGOMERY

SOLOS

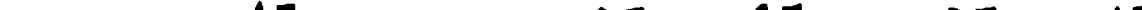
D7 G7 D7



G7 D7



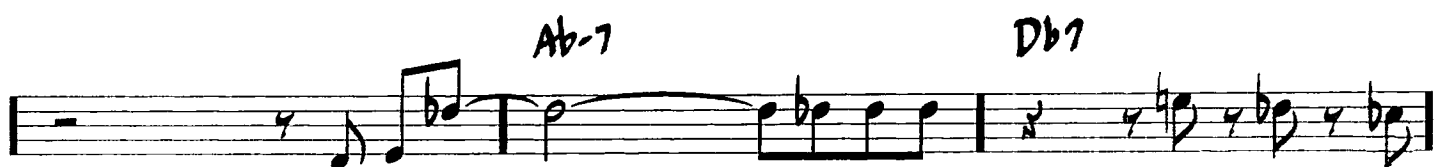
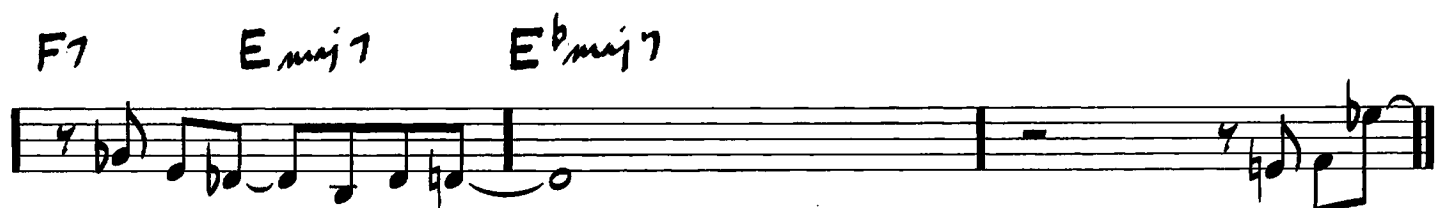
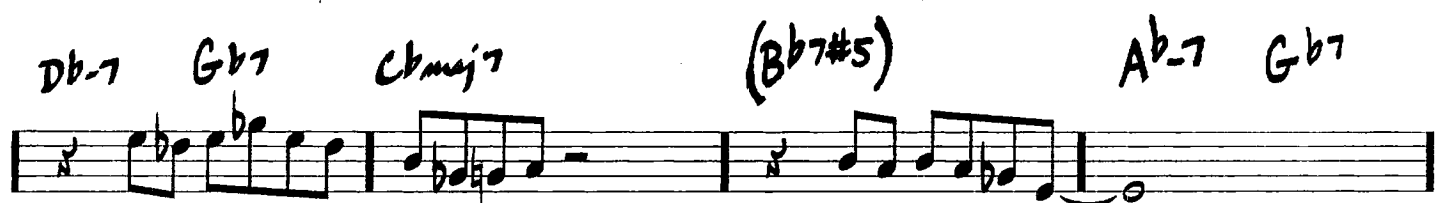
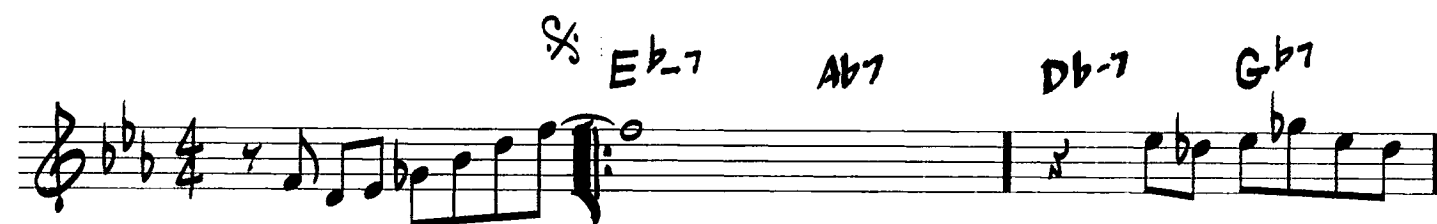
E-7 A7 D7 G7 D7 A7



(UP SWING)

DAAHOU

-CLIFFORD BROWN



Chords: $G\flat maj 7$ $B\flat 7$ $E\flat -7$ $A\flat 7$



Chords: $D\flat -7$ $G\flat 7$ $C\flat maj 7$ $(B\flat 7 \#5)$



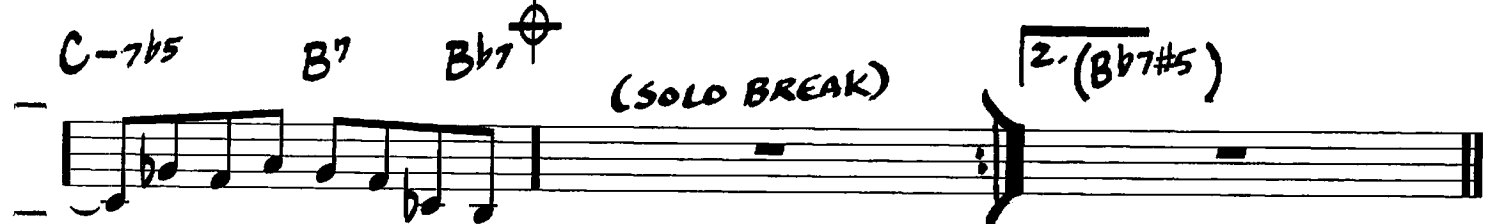
Chords: $A\flat -7$ $G\flat 7$ $F 7$ $E maj 7$ $E\flat maj 7$



Chords: $A\flat -7$ $D\flat 7$ $G\flat maj 7$ $G\flat 6$ $E\flat -7$ $A\flat 7$



Chords: $C -7 \#5$ $B 7$ $B\flat 7$ $(SOLO BREAK)$ $2. (B\flat 7 \#5)$

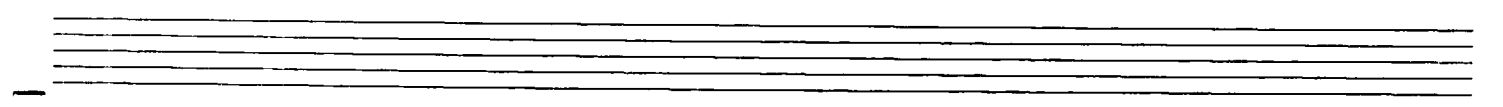


PLAY 1st ENDING IN/OUT, 2nd ENDING FOR SOLOS
AFTER SOLOS, D.S. AL \oplus (PLAY PICKUPS)

Chord: $E\flat maj 7$

3

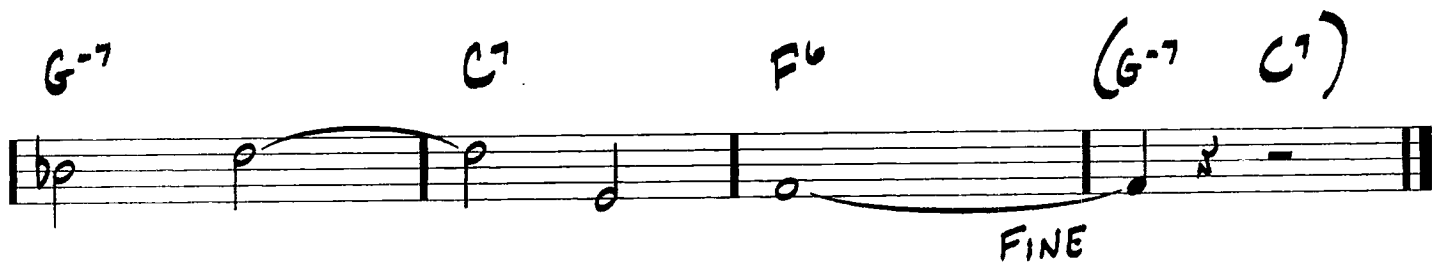
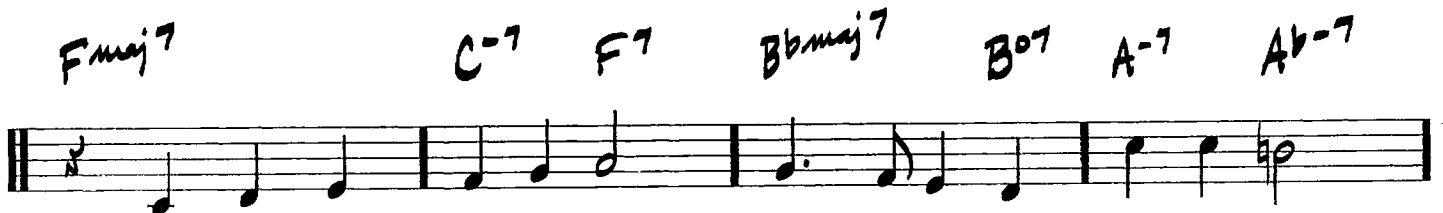
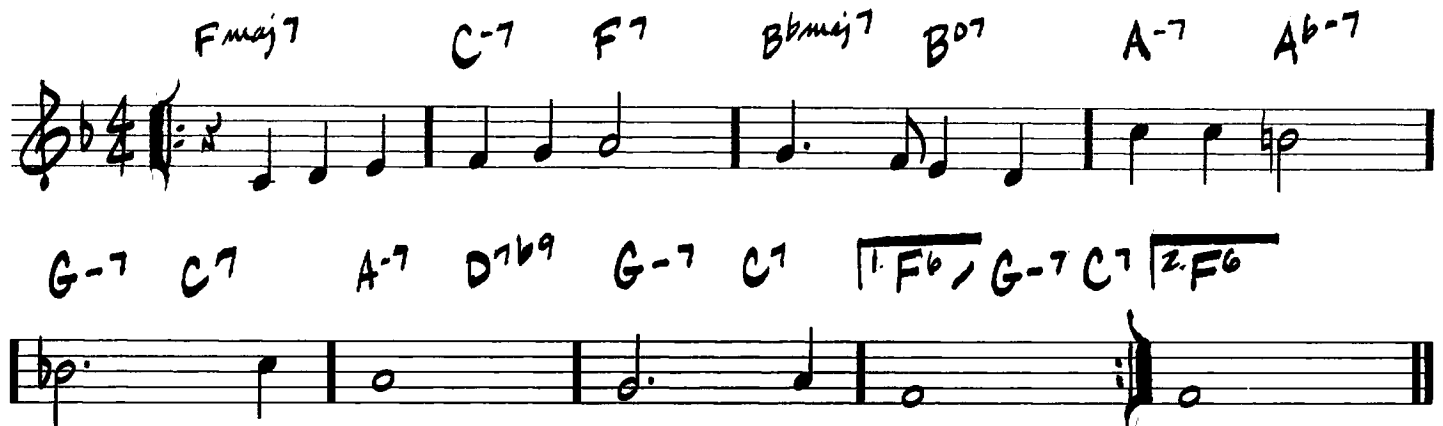
DRUM FILL



(MED. SWING)

DANCING ON THE CEILING

-RICHARD RODGERS/LORENZ HART-



(MED. BALLAD)

DARN THAT DREAM- JIMMY VAN HEUSEN/
EDDIE DELANGE

Handwritten musical score for "DARN THAT DREAM" in G major, 4/4 time. The score consists of 11 staves of music with various chords and a key signature of one sharp (F#).

Staff 1: Chords: G^{mi}7, B^b-7 E^b7, A-7, B7, E-7 E^b7/D, A7/C# C-6, B-7b5, E7.

Staff 2: Chords: A-7, F7, B-7, B^b-7, 2. A-7, D7, B-7 E7, A-7, D7.

Staff 3: Chords: 2. A-7, D7, G^b, F-7, B^b7, E^bmi7, C-7, F-7, B^b7.

Staff 4: Chords: G-7, F#-7, F-7, B^b7, E^bmi7, C-7, A-7b5, D7, G-7.

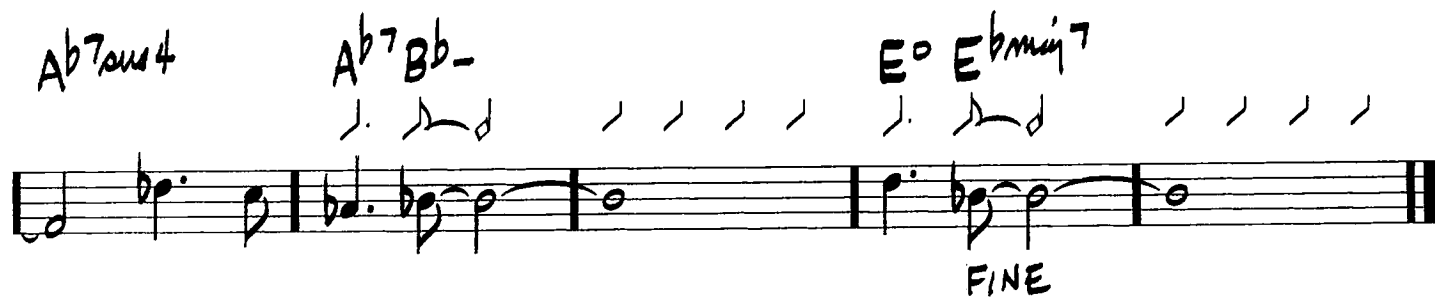
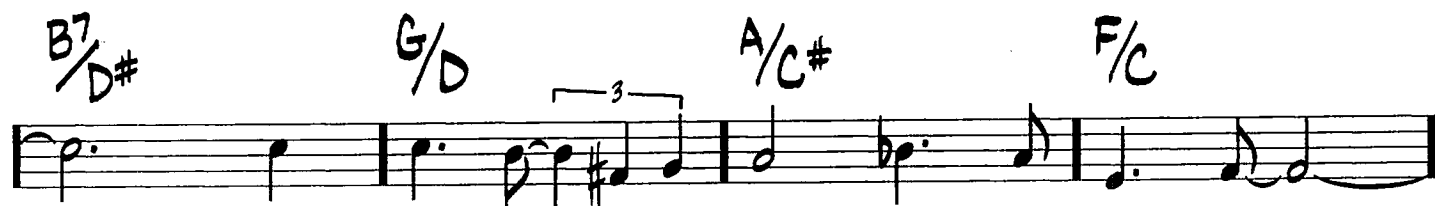
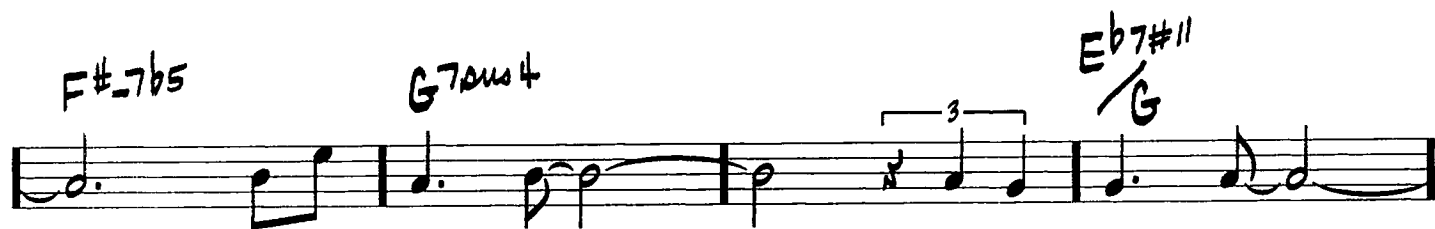
Staff 5: Chords: A-7, D7, E^b7, D7, G^{mi}7, B^b-7 E^b7, A-7, B7.

Staff 6: Chords: E-7 E^b7/D, A7/C# C-6, B-7b5, E7, A-7, F7, B-7, B^b-7.

Staff 7: Chords: A-7, D7, G^b.

(LATIN)

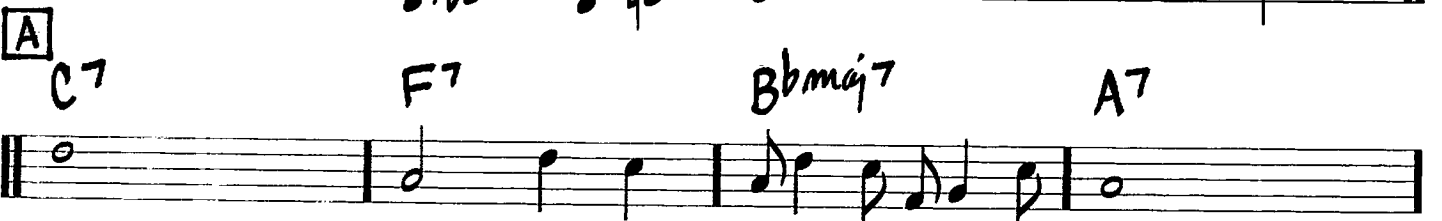
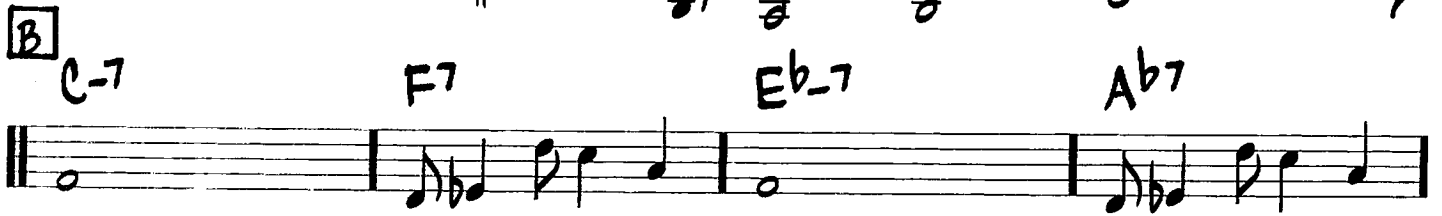
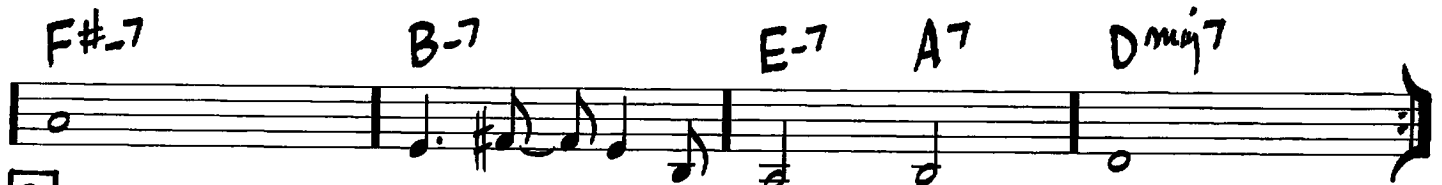
DAY WAVES

-CHICK COREA/
NEVILLE POTTER

(LATIN)

DAYS AND NIGHTS WAITING

- KEITH JARRETT



(MED.)

DEAR OLD STOCKHOLM

-VARMELAND

Handwritten musical score for "DEAR OLD STOCKHOLM" in 4/4 time. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo/mood is marked "(MED.)". The score includes various guitar chords and a solo break section.

Chords and Musical Notation:

- Staff 1:** Treble clef. Chords: D-9, D-9#5, D-9, D-9#5.
- Staff 2:** Bass clef. Chords: D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7.
- Staff 3:** Bass clef. Chords: E-7b5, A7b9, D-7, B-7b5, E-7b5, A7b5(b9).
- Staff 4:** Treble clef. Chords: D-9, D-9#5, D-9, D-9#5.
- Staff 5:** Bass clef. Chords: Fmaj7, D-7, G-7, C7, Fmaj7, D-7, G-7, A7(#9).
- Staff 6:** Bass clef. Chords: D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7.
- Staff 7:** Bass clef. Chords: E-7b5, A7b9, D-7, C7sus4.
- Staff 8:** Treble clef. Chords: A7b9, D-7, N.C. (SOLO BREAK).
- Staff 9:** Treble clef. Chords: N.C., D-9#5.
- Staff 10:** Treble clef. Chords: N.C., D-9#5.

Other markings:

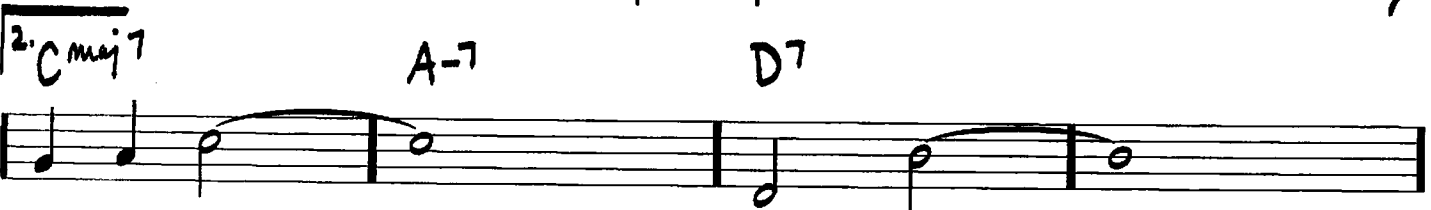
- "AFTER SOLDS, D.S. AL" with a repeat sign.
- "N.C." (No Chords) markings at the start of the solo break and at the end of the piece.

(MED.)

DEARLY BELOVED

-JEROME KERN/

JOHNNY MERCER



(BALLAD)

DEDICATED TO YOU

-SAMMY CAHN/
SAM CHAPLIN/HYZARET

Handwritten musical score for "Dedicated to You" by Sammy Cahn and Sam Chaplin/Hyzaret. The score is in G major, 4/4 time, and consists of 16 measures. The chords and musical notations are as follows:

- Measure 1: $Bbmaj7$
- Measure 2: $Eb7$
- Measure 3: $Bbmaj7$
- Measure 4: $D-7$ $G7$
- Measure 5: $C-7b5$ $F7b9$
- Measure 6: $Bbmaj7$ $A-7$ $D7$
- Measure 7: $G-7$ $C7$ (triplet)
- Measure 8: $C-7$ $F7\#5$
- Measure 9: $G-7$ $C-7$ $F7$ Bbb $E-7$ $A7$
- Measure 10: $Dmaj7$ $B-7$ $E7$ $E-7$ $A7$ (triplet)
- Measure 11: $Dmaj7$ $G-7$ $C7$
- Measure 12: $Fmaj7$ $D7b9$ $G-7$ $C7$
- Measure 13: $C-7/F$
- Measure 14: $F7\#5$ $Bbmaj7$ $Eb7$
- Measure 15: $Bbmaj7$ $D-7$ $G7$ $C-7b5$ $F7b9$
- Measure 16: $Bbmaj7$ $A-7$ $D7$ $G-7$ $C-7$ $F7$ Bbb $(C-7 F7)$

FINE

(MED. BALLAD)

DETOUR AHEAD- HERB ELLIS/JOHN FRIGO/
LEN CARTER

Handwritten musical score for "Detour Ahead" in 4/4 time, featuring various chords and melodic lines.

Chords and Melodic Lines:

- Line 1:** Cmaj7 F#7b9 B7#5 Fmaj7 E-7 A-7 / D7 D-7 G7
- Line 2:** G-7 C7 Fmaj7 Bb7 Cmaj7 A-7 1. Ab7b5 D-7 G7 2. F#-7b5 B7
- Line 3:** E-7 B7(alt.) Emaj7 F#-7b5 B7
- Line 4:** E-7 B7(alt.) Emaj7 Db9#11
- Line 5:** Cmaj7 F#7b9 B7#5 Fmaj7 E-7 A-7 / D7 D-7 G7
- Line 6:** G-7 C7 Fmaj7 Bb7 Cmaj7 E7#9 A-7 Eb7
- Line 7:** D7 G7sus4 C6 (G7#5)

DELUGE

-WAYNE SHORTER

(MED.)

INTRORUBATO
N.C.B \flat 7b5

B-9

B \flat 7#5

(IN TEMPO)

E \flat -7 E \natural 7#11E \flat -7 E \natural 7#11**HEAD**E \flat -7 E \natural 7#11E \flat -7 E \natural 7#11E \flat -7 E \natural 7#11E \flat -7 A7#11A \flat 7#11

F#-7 B7

E \flat -7 A7#11A \flat 7#11

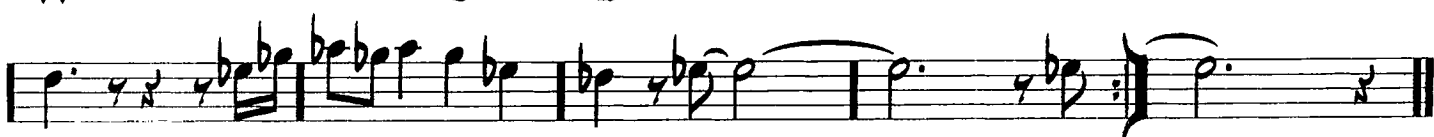
F#-7 B7

⊕

E \flat -7 E \natural 7#11

1.

2.



E6-7

Emaj 7 #11

E^b-7

E maj 7#11

Eb-7

Enmāṭ #11

E-7

A7#11

Ab7#11

F#-7 B7

Eb-7


A7#11

Ab7#11

F#-1 B7

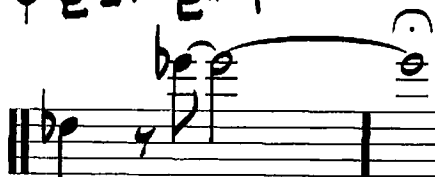
E6-7

Enviado 7/11



⊕ E^{b-7} E^{ma7}#11

AFTER SOLOS, D.S. AL ~~+~~
(TAKE REPEAT)



(MED. BOSSA)

DESAFINADO-ANTONIO CARLOS JOBIM/
NEWTON MENDONÇA**A** Fmaj7

G7b5



G-7

C7

A-7b5

D7b9



1. G-7

A7b9

D7

D7b9



G7b9

Gbmaj7

(C7b9)



2. G-7

Bb-6

Fmaj7

B-7b5

E7#9



Amaj7

Bb07

B-7

E7

**B** Amaj7

Bb07

B-7

E7



A^{ma}7F[#]-7

B-7

E7

C^{ma}7C[#]o7

D-7

G7



G-7

E^b-6

G7

C7^b9**C** F^{ma}7G7^b5

G-7

C7

A-7^b5

D7



G-7

B^b-6F^{ma}7

D-7



G7

B^b-7E^b7

G7

G-7

C7

F^b

(C7)



(JAZZ WALTZ)

DESERT AIR

- CHICK COREA

Handwritten musical score for "Desert Air" by Chick Corea. The score is in 3/4 time and consists of eight staves of music. Chords are written above the notes.

Chords and musical notation details:

- Staff 1: $\text{Dbmaj7}/\text{F}$, $\text{C-7}/\text{F}$, $\text{Gbmaj7}/\text{F}$
- Staff 2: F- , Cmaj7 , Dbmaj7
- Staff 3: E7\#9 , F-7
- Staff 4: Gmaj7 , $\text{Abmaj7}/\text{G}$
- Staff 5: Gmaj7 , $\text{Abmaj7}/\text{G}$, Emaj7
- Staff 6: $\text{A-}/\text{E}$, Emaj7 , $\text{A-}/\text{E}$
- Staff 7: Bmaj7 , $\text{Cmaj7\#11}/\text{B}$
- Staff 8: Bb-7b5 , C7b9

2.
Bb-7b5 Eb7b9 Ab-7b5 Db7b9

F#-7b5 A-7 C-(maj7) Eb07

E- G- Bb-6 Db-7b5

D- B-7b5 Bbmaj7(#11) Bb-7

F- Gbmaj7/F F- Gbmaj7/F

F- Gbmaj7/F F- Gbmaj7/F

(ENDING)
F#sus4

DEXTERITY

- CHARLIE PARKER

(BOP)

Chords and notation for the first system:

- Measure 1: $B\flat$ (chord), melodic line with a slur.
- Measure 2: $C-7$ (chord), melodic line.
- Measure 3: $F7b9$ (chord), melodic line.
- Measure 4: $B\flat$ (chord), melodic line.
- Measure 5: $G7$ (chord), melodic line.
- Measure 6: $C-7$ (chord), melodic line.
- Measure 7: $F7$ (chord), melodic line.

Chords and notation for the second system:

- Measure 8: $B\flat$ (chord), melodic line.
- Measure 9: $B\flat7$ (chord), melodic line.
- Measure 10: $E\flat$ (chord), melodic line.
- Measure 11: $A\flat7$ (chord), melodic line.
- Measure 12: $D-7$ (chord), melodic line.
- Measure 13: $D\flat7$ (chord), melodic line.
- Measure 14: $C-7$ (chord), melodic line.
- Measure 15: $F7$ (chord), melodic line.

Chords and notation for the third system:

- Measure 16: $C-7$ (chord), melodic line.
- Measure 17: $F7$ (chord), melodic line.
- Measure 18: $B\flat$ (chord), melodic line.
- Measure 19: $A-7$ (chord), melodic line.
- Measure 20: $D7$ (chord), melodic line.
- Measure 21: $A-7$ (chord), melodic line.
- Measure 22: $D7$ (chord), melodic line.

Chords and notation for the fourth system:

- Measure 23: $D-7$ (chord), melodic line.
- Measure 24: $G7$ (chord), melodic line.
- Measure 25: $G-7$ (chord), melodic line.
- Measure 26: $C7$ (chord), melodic line.

Chords and notation for the fifth system:

- Measure 27: $C-7$ (chord), melodic line.
- Measure 28: $F7$ (chord), melodic line.
- Measure 29: $B\flat$ (chord), melodic line.
- Measure 30: $C-7$ (chord), melodic line.
- Measure 31: $F7b9$ (chord), melodic line.

Chords and notation for the sixth system:

- Measure 32: $B\flat$ (chord), melodic line.
- Measure 33: $G7$ (chord), melodic line.
- Measure 34: $C-7$ (chord), melodic line.
- Measure 35: $F7$ (chord), melodic line.
- Measure 36: $B\flat$ (chord), melodic line.
- Measure 37: $B\flat7$ (chord), melodic line.
- Measure 38: $E\flat$ (chord), melodic line.
- Measure 39: $A\flat7$ (chord), melodic line.

Chords and notation for the seventh system:

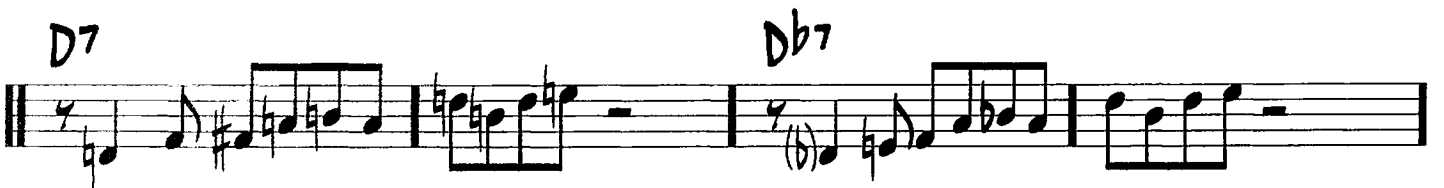
- Measure 40: $C-7$ (chord), melodic line.
- Measure 41: $F7$ (chord), melodic line.
- Measure 42: $B\flat$ (chord), melodic line.

DIZZY ATMOSPHERE

(FAST BOP)

-JOHN "DIZZY" GILLESPIE

Ab^b F-7 B^b-7 Eb7 Ab^b F-7 B^b-7 Eb7



(SLOW 4
EVEN 8ths)

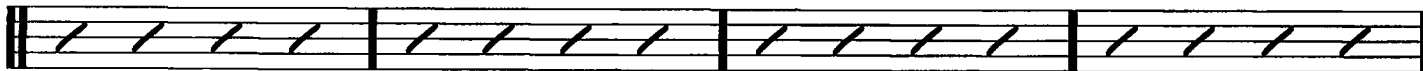
—JOHN LEWIS

1. $\text{D}^{\flat}7$ $\text{G}7$ $\text{C}7$ 2. $\text{D}^{\flat}7$ $\text{C}7$ $\text{F}-6$

F7(b9)

 $\frac{B^b-6}{F}$

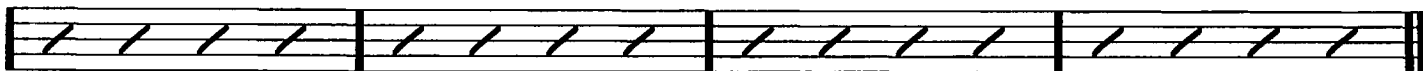
F7(b9)

 $\frac{B^b-6}{F}$ 

F7(b9)

 $\frac{B^b-6}{F}$ F7(b9) $\frac{B^b-6}{F}$

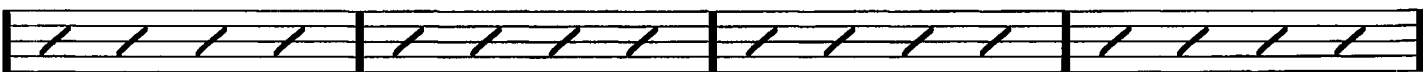
F7(b9)

B^b

G-7b5

C7

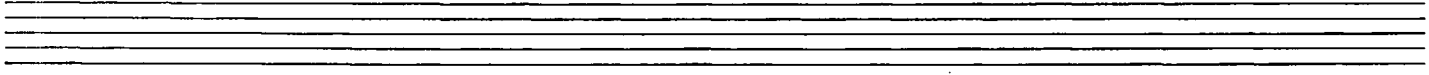
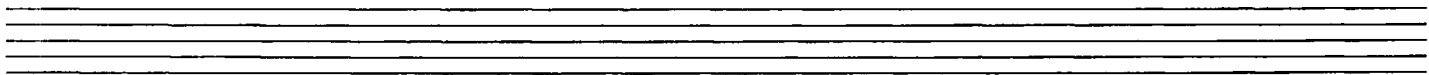
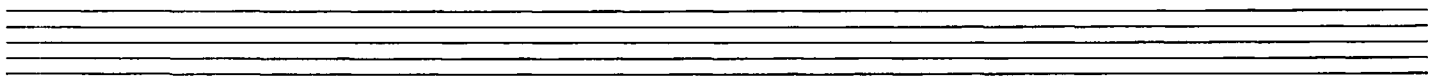
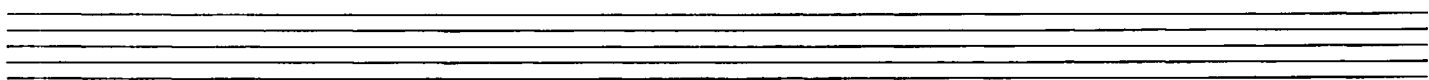
F7

B^b7E^b7A^b7D^b7G^b7D^b7G^b7D^b7

(C7)



AFTER SOLOS, D.C. AL FINE



(ROCK
EVEN BASS)

DOIN' THE PIG

-STEVE SWALLOW

A G

C C#°7 D7 / G



C C#°7 D7 / G



C C#°7 D7 / G7 D7 G

**B**

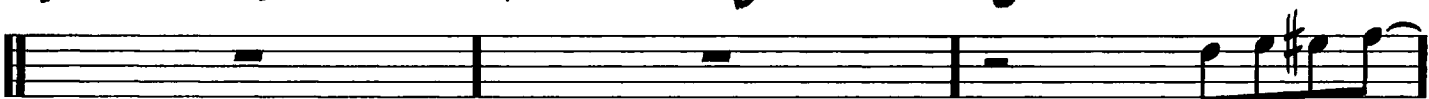
B-7b5

E-

A-7

D7

G7



D7

A7

C E7

A7 Bb°7 B7 / E7 A7 Bb°7 B7 /



E7

A7 Bb°7 B7 / D7



A7 D7 DG C C#o7 D7 / 117

Handwritten musical notation on a single staff. The notation includes a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). Above the staff, the chords G, C, C#°7, D7, and G are written, corresponding to the notes. The notation is handwritten and appears to be a student exercise.

[illegible]

[] [] [] FINE
 SOLD [B] [C] [D]
 AFTER SOLDS, D.C. AL FINE

DOLORES

-WAYNE SHORTER

(FAST
SWING)

Handwritten musical score for "Dolores" by Wayne Shorter. The score is written in 4/4 time and includes various chords and melodic lines.

Chords: D-7, F#7b5, E7#9, Ebmaj7, A-7, D7, F-7, Bb7, A-7b5, D7#9, Dbmaj7, C7sus4, G-7, E-7b5, A7, C7, B-7b5, E7, Ebmaj7.

Melodic Lines: The score features two main melodic lines, one in the treble clef and one in the bass clef, with various rests and accidentals.

Structure: The score is organized into measures, with some measures containing multiple chords. The final measure of the piece is a double bar line.

(MED. JAZZ)

DOLPHIN DANCE

-HERBIE HANCOCK

Handwritten musical score for "DOLPHIN DANCE" by Herbie Hancock. The score is written on ten staves in 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and rests, along with a series of handwritten chord symbols above the staves. The chords include Ebmaj7, Dbmaj7/Eb, Ebmaj7, D-7b5 G7, C-7, Ab7b5, C-7, A-7 D7, Gmaj7, Ab-7 Db7, F-7, Bb7, C-7, C-7/Bb, A-7, D7, Gmaj7, D-7/G, A/G, G7sus4, F7sus4, F7(b9), F7sus4, E-7 A7, Eb7, A-7 D7, B-7, E7 D-7, C#-7, F#7, Dmaj7/E, Cmaj7/E, Dmaj7/E, Cmaj7/E, Dbmaj7/Eb, Bb7(b9)/Eb, C7#9/Eb, and D-7b5 G7b9. The score concludes with a double bar line and a fermata.

DOMINO BISCUIT

- STEVE SWALLOW

(MED.)

First system of musical notation. Treble and bass staves in 3/4 time. Chords: Ab, Ab7, Db. The Db chord is marked with a repeat sign and the text "PAREN. CHORDS 1 x ONLY".

LAST x RIT. FINE

Second system of musical notation. Treble and bass staves. Chords: Gb, Gbmaj7, Cb. The Cb chord is marked with a repeat sign.

Third system of musical notation. Treble and bass staves. Chords: Gb, Db, Ab7. The Ab7 chord is marked with a repeat sign.

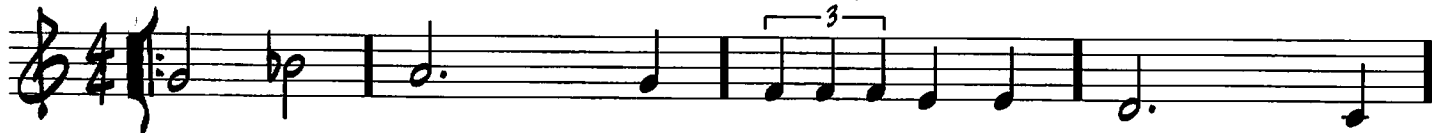
RHYTHM PLAYS THROUGHOUT
2ND TIME, SOLO TILL FINE

(BALLAD)

DON'T BLAME ME

121
-JIMMY MC HUGH/
DOROTHY FIELDS

C^{maj7} E-7^{b5} A7^{#5} A7 D-7^{b5} G7 C^{maj7} A-7



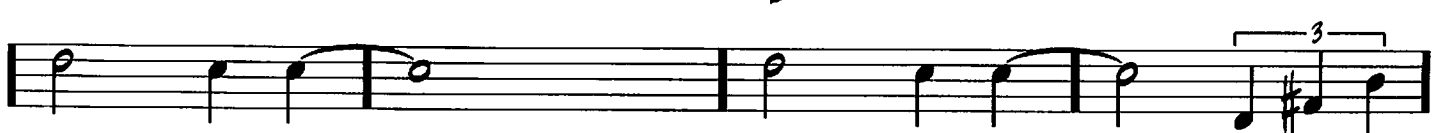
D-7^{b5} G7 E-7^{b5} A7 2. D-7 G7^{#5} C^{maj7} D-7 G7



2. D-7 G7 C⁶ / G-7 C7 F⁶ E7



A-7 D7



D-7 A^{b7} G7 C^{maj7} E-7^{b5} A7^{#5} A7



D-7^{b5} G7 C^{maj7} A-7 D-7^{b5} G7 E-7^{b5} A7



D-7 G7 C⁶



(MED. SWING) DON'T GET AROUND MUCH ANYMORE

-DUKE ELLINGTON/BOB RUSSELL

Handwritten musical score for "Don't Get Around Much Anymore" by Duke Ellington and Bob Russell. The score is written on ten staves in 4/4 time, featuring a med. swing feel. Chord symbols are written above and below the notes.

Chord symbols and other markings include:

- Staff 1: C^{maj7} , $D-7$, $D\#o7$, C/E
- Staff 2: C^7 , B^7 , Bb^7 , A^7 , D^7
- Staff 3: G^7 , C^6 , G^7 N.C.
- Staff 4: C^6 , $G-7$, C^7 , F^6 , $F\#o7$
- Staff 5: C^{maj7} , C^7 , F^6 , $F\#-1b5$, B^7b9
- Staff 6: $E-7$, $E^b o7$, $D-7$ N.C., C^{maj7} , $D-7$, $D\#o7$, C/E
- Staff 7: C^{maj7} , B^7 , Bb^7 , A^7 , D^7 , G^7
- Staff 8: C^6 , $(E^b7$, $D-7$, $G^7)$

(UP TEMPO)

DONNA LEE

-CHARLIE PARKER

A Abmaj7

F7

Bb7



Bb-7

Eb7

Abmaj7

Eb-7

D7



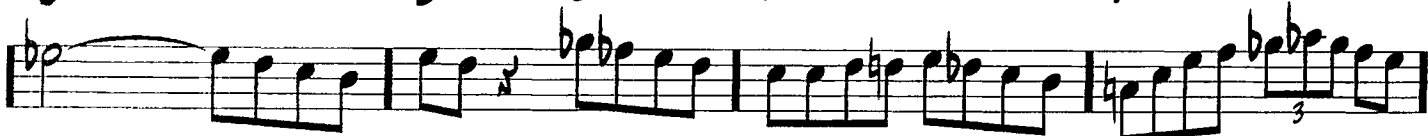
Dbmaj7

Db-7

Gb7

Abmaj7

F7(b9)



Bb7

Bb-7

Eb7

**B** Abmaj7

F7

Bb7



G-7b5

C7(b9)

F-7

C7



F-7

G-7b5

C7

F-

Bb7

Bb7



C-7

F7

Bb-7

Eb7

Abmaj7

(F7(b9))

Bb-7

Eb7)



124

(MED.)

DREAM A LITTLE DREAM OF ME

-WILBUR SCHWANDT/FABIAN ANDREE/GUS KAHN

Handwritten musical score for "Dream a Little Dream of Me" in 4/4 time. The score is written on a single staff with a key signature of one sharp (F#) and a common time signature of 4/4. The tempo is marked as 124 and the difficulty as (MED.). The score includes various guitar chords and triplets.

Chords and Triplets:

- Line 1: G^b, E^b7 D7 G^b, E7³ B-7^{b5} E7
- Line 2: A- A-7 A-7^{b5} F9 G^{major}7 E-7 A-7 D7
- Line 3: G^{major}7 E^b7 D7 G^b F-7 B^b7 E^b6 C-7 F-7³ B^b7
- Line 4: E^b6 C-7 F-7 B^b7 E^b6 C-7 F-7³ B^b7
- Line 5: E^b6 C-7 A-7 D7 G^b E^b7 D7
- Line 6: G^b E7³ B-7^{b5} E7 A- A-7 A-7^{b5} F9
- Line 7: G^{major}7 E^b7 D7 G^b (E^b7 D7)

(BALLAD)

DREAMSVILLE

- HENRY MANCINI /
JAY LIVINGSTON / RAY EVANS

Chords and musical notation for 'Dreamsville':

- Staff 1: $C^{maj}7$, $G7/C$, $C^{maj}7$
- Staff 2: $G-7$, $F\#7$, $C7/F$, $F7$, $D-7$, $E\flat-7$
- Staff 3: $E-7$, $A7$, $D-7$, $G7$, $D-7$, $D\flat7(\#11)$
- Staff 4: $C^{maj}7$, $F\#-7\flat5$, $B7\#5$, $E-7$, $A7$
- Staff 5: $F\#-7$, $B-7$, $C-7$, $F7$, $G\#-7\flat5$, $C\#7\flat9$
- Staff 6: $F\#-7\flat5$, $B7\flat9$, $E-7\flat5$, $A7\flat9$, $D-7$, $G7$
- Staff 7: $C^{maj}7$, $G7/C$, $C^{maj}7$, $G-7$, $F\#7$
- Staff 8: $C7/F$, $F7$, $D-7$, $E\flat-7$, $D-7$, $D\flat7(\#11)$, $C^{maj}7$

(MED. SWING)

EASTER PARADE

-IRVING BERLIN

A $Bb\text{maj}^7$ F^7 Bb^7 $Eb\text{maj}^7$ $C-^7$ $C\#o^7$

$Bb\text{maj}^7$ F^7 $Bb\text{maj}^7$ $G-^7$ C^7 $C-^7$ F^7 C^7 F^7

$Bb\text{maj}^7$ **B** Bb^9 Ebb

$G-^7$ C^7 F Ebb $D-^7$ F^7

A $Bb\text{maj}^7$ F^7 Bb^7 $Eb\text{maj}^7$ $C-^7$ $C\#o^7$

$Bb\text{maj}^7$ F^7 $Bb\text{maj}^7$ $G-^7$ C^7 F^7 $Bb\text{maj}^7$ ($C-^7$ F^7)

(MED. BALLAD)

EASY LIVING

127
-LEO ROBIN/RALPH RAINGER

Handwritten musical score for "Easy Living" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and triplets.

Staff 1: $B\flat maj7$ $E\flat7$ $F maj7$ $F\#o7$ $G-7$ $G\#o7$ $F maj7/A$ $C-7$ $F7$

Staff 2: $F maj7$ $D-7$ $G-7$ $C7$ $A7$ $D7$

Staff 3: $G-7$ $C7$ $G-7$ $C7$ $F\flat$ $B\flat7$ $E\flat-7$ $A\flat7$

Staff 4: $D\flat maj7$ $B\flat-7$ $E\flat-7$ $A\flat7$ $F-7$ $B\flat7$ $E\flat-7$ $A\flat7$

Staff 5: $D\flat maj7$ $D\flat maj7/C$ $B\flat-7$ $B\flat-7/A\flat$ $G-7$ $C7$ $C7\#5$

Staff 6: $F maj7$ $F\#o7$ $G-7$ $G\#o7$ $F maj7/A$ $C-7$ $F7$ $B\flat maj7$ $E\flat7$

Staff 7: $F maj7$ $D-7$ $G-7$ $C7$ $F\flat$ $(A\flat7)$ $D\flat maj7$ $C7$

Staff 8: (Empty staff)

EASY TO LOVE

- COLE PORTER

(BALLAD)

(YOU'D BE SO EASY TO LOVE)

Handwritten musical score for "Easy to Love" by Cole Porter. The score is in 4/4 time and consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, and the harmony is indicated by chords written above the staff. The chords are: D-7, G-7, D-7, G7. The second staff continues the melody and harmony with chords: Cmaj7, F7, E-7, and a second ending marked "2." with A7b5. The third staff has chords: D-7, G7, Cmaj7, Fmaj7, E-7, and A7. The fourth staff has chords: D-7, G7, E-7, and Eb7. The fifth staff has chords: 2. A7, D-7, F-6, and Cmaj7. The sixth staff has chords: E7, Eb7, D-7, G7, C6 (F7 E-7 A7b9), and ends with "FINE".

(SLOWLY)
♩ = 52

ECCLUSIASTICS

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

[A] F⁷ G⁻⁷ A⁻⁷ B^{b7} B⁷ E⁷

A⁻⁷ D^{7#5} B^{b7} D^{b7} E⁷ G^{major 9}

(GOSPEL)

[B] C⁷ F⁷ B^{b7} E^{b7}

A^{b7} D^{b7} G^{-7b5} C^{7#5(#9)}

[C] F^{7#9} (SOLO)

(MED.
EVEN 8ths)

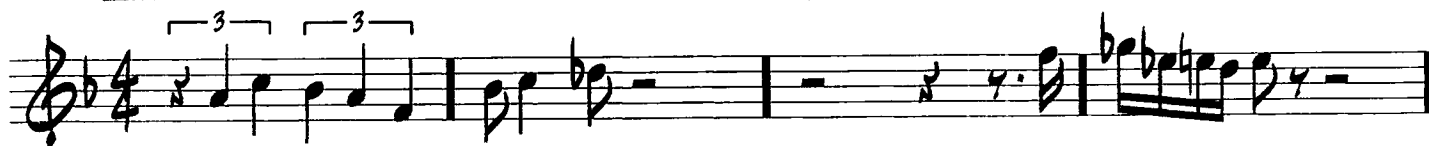
EIGHTY ONE

-MILES DAVIS/RONALD CARTER

A F9sus4

Bb9sus4

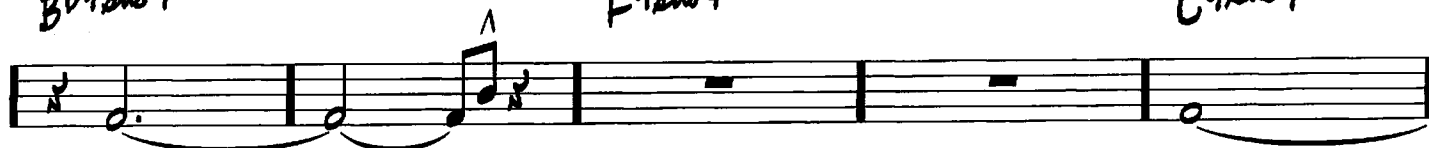
F9sus4



Bb9sus4

F9sus4

C9sus4



Bb9sus4

Dbmaj7b5
F**B** F9sus4

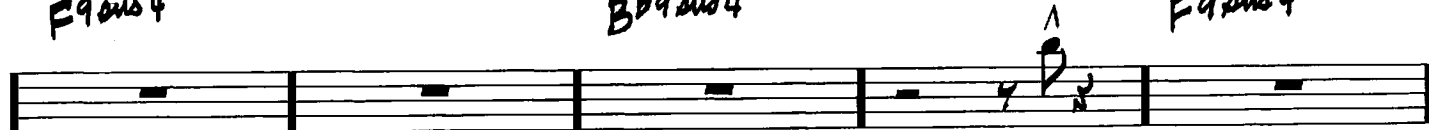
Bb9sus4



F9sus4

Bb9sus4

F9sus4

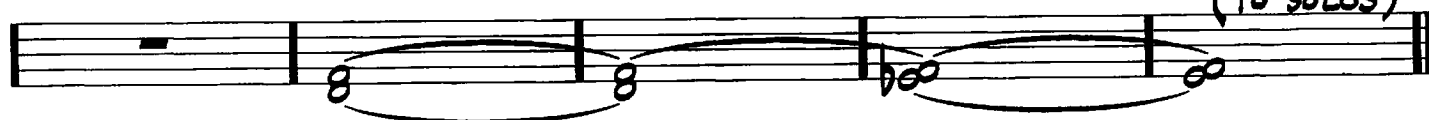
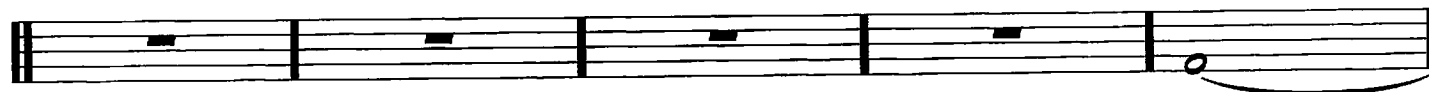


C9sus4

Bb9sus4

F9sus4

(TO SOLOS)

(ENDING)
F9sus4CHANGE TO SWING FEEL ON
LAST CHORUS OF SOLOS

(FADE)



(LATIN)

EL GAUCHO

131
- WAYNE SHORTER

Fmaj7 Ebmaj7 D-7 Bb7 B7 E7#5

F-7 Gbmaj7 F-7 Gbmaj7 Ebmaj7

C-7 D-7

C-7 D-7 E-7

1. 2. (LAST TIME)

REPEAT HEAD IN/OUT

(BOP)

EPISTROPHY

-THELONIOUS MONK/
KENNY CLARKE

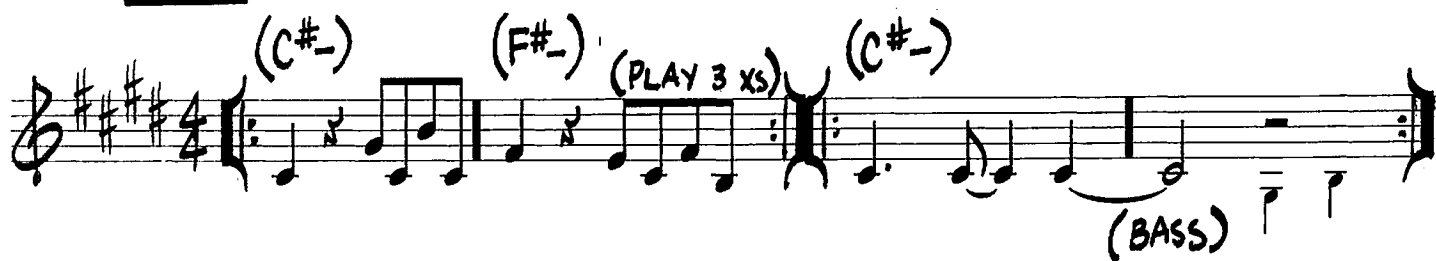
Chord progressions and melodic lines are written across 11 staves. Key chords and notes include:

- Staff 1: $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$. Notes: $D\sharp 1$, $E 1$, $D\sharp 7$, $E 7$, $D\sharp 7$, $E 7$, $D\sharp 7$, $E 7$.
- Staff 2: $D\sharp 7$, $E 7$, $D\sharp 7$, $E 7$, $D\sharp 7$, $E 7$, $D\sharp 7$, $E 7$.
- Staff 3: $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$.
- Staff 4: $F\sharp - 6$.
- Staff 5: $B 7$, $D\flat 7$, $D 7$.
- Staff 6: $D\sharp 7$, $E 7$, $D\sharp 7$, $E 7$, $D\sharp 7$, $E 7$, $D\sharp 7$, $E 7$.
- Staff 7: $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$.
- Staff 8: $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$.
- Staff 9: $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$, $C\sharp 7$, $D 7$.
- Staff 10: $G\flat 7 (\sharp 11)$.
- Staff 11: $AFTER SOLDS, D.C. AL$.

EQUINOX

-JOHN COLTRANE

(MED.)

INTRO

(MELODY)

**HEAD**

(LAST x)

REPEAT HEAD IN/OUT
TAG LAST 4 BARS FOR ENDING

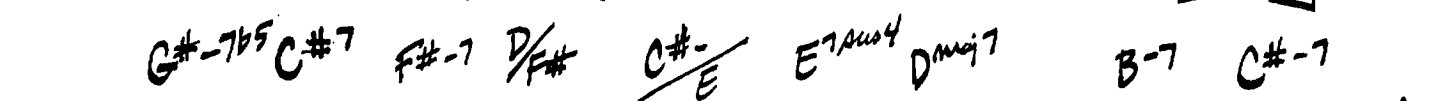
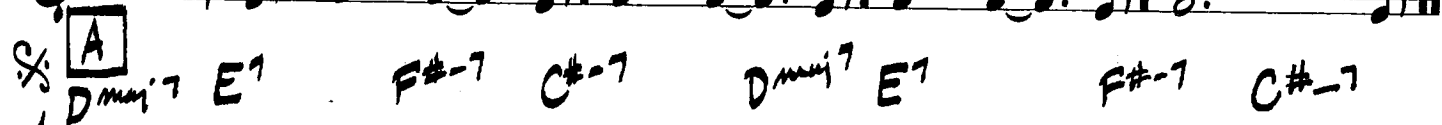
(LATIN)

EQUIPOISE

-STANLEY COWELL

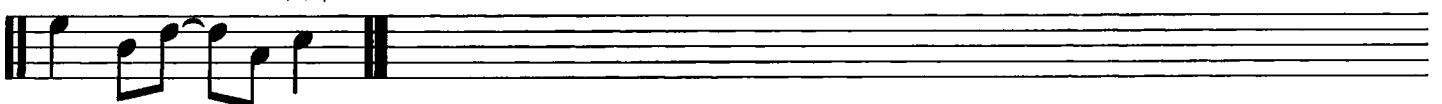
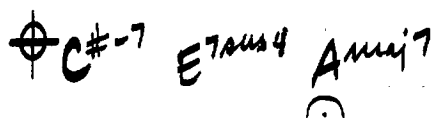
INTRO

F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7



D.S. FOR SOLOS (AAB)

AFTER SOLOS, D.S. AL



RIT.

E.S.P.

-WAYNE SHORTER

(FAST SWING)

E7#5(#9)

Fmaj7

E7#5(#9)

Ebmaj7(#11)

D7#9

Ebmaj7(#11)

E7#9

Fmaj7 Ebmaj7

1. D-7

G7

G-7

Gbmaj7(#11)

2. Db7(#11)

G-7

Db-7

Gb7

Fmaj7

Fmaj7

E7#9

AFTER SOLOS, D.C. AL

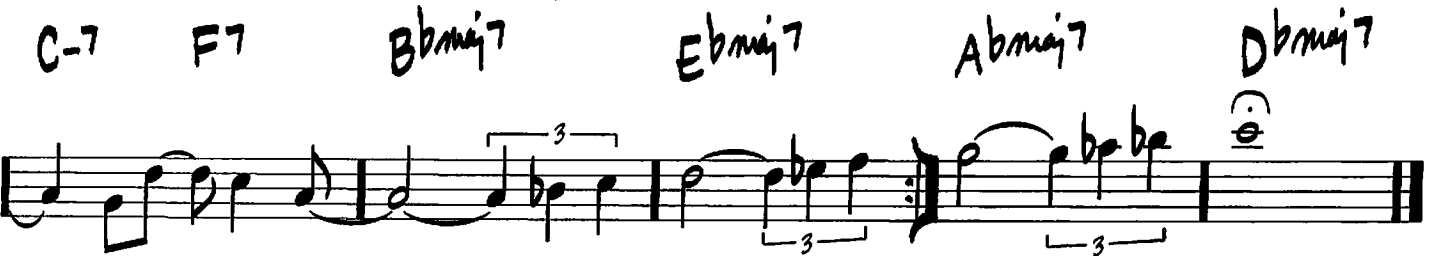
FALL

-WAYNE SHORTER

FALLING GRACE

- STEVE SWALLOW

(UP)



(MED. OR UP) FALLING IN LOVE WITH LOVE

-RICHARD RODGERS/LORENZ HART

Handwritten chord notations (from left to right, measure by measure):

- Measure 1: $C-7$
- Measure 2: $Bb\text{maj}7$
- Measure 3: $Bb6$
- Measure 4: $Bb\text{maj}7$
- Measure 5: $B07$
- Measure 6: $C-7$
- Measure 7: $F7$
- Measure 8: $C-7$
- Measure 9: $F7$
- Measure 10: $Bb\text{maj}7$
- Measure 11: $Bb6$
- Measure 12: $Bb\text{maj}7$
- Measure 13: $Bb6$
- Measure 14: $A-7$
- Measure 15: $D7$
- Measure 16: $A-7$
- Measure 17: $D7$
- Measure 18: $G-$
- Measure 19: $G-(\text{maj}7)$
- Measure 20: $G-7$
- Measure 21: $C7$
- Measure 22: $C-7$
- Measure 23: $F7$
- Measure 24: $A-7$
- Measure 25: $D7$
- Measure 26: $Ab7$
- Measure 27: $G7$
- Measure 28: $C-7$
- Measure 29: $G7b9$
- Measure 30: $C-7$
- Measure 31: $F7$
- Measure 32: $Bb\text{maj}7$
- Measure 33: $(C-7)$
- Measure 34: $F7$

FINE

(SWING)

FEE-FI-FO-FUM

Handwritten musical score for "FEE-FI-FO-FUM" by Wayne Shorter. The score is written on six staves in 4/4 time, featuring a mix of eighth and quarter notes with various accidentals. Chord symbols are written above the staves, including E^b7 , $D7\#9$, $G-7$, $A^b\text{maj}7$, $B\text{maj}7$, $D7$, $D-7$, $G7$, B^b7 , $C7^b9$, $F7$, and $A-7$. The piece concludes with a "FINE" marking.

FINE

(MED. BALLAD)

A FINE ROMANCE

-JEROME KERN/

DOROTHY FIELDS

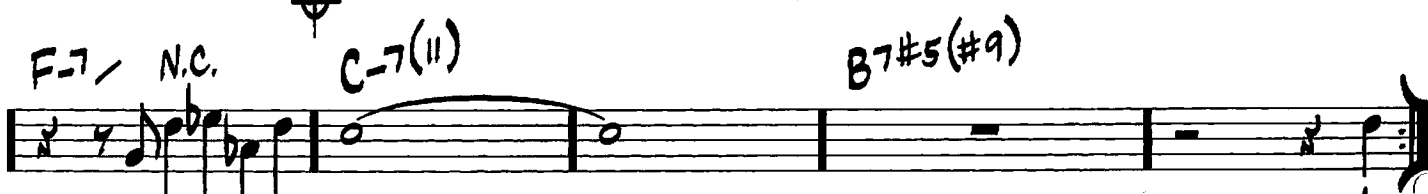
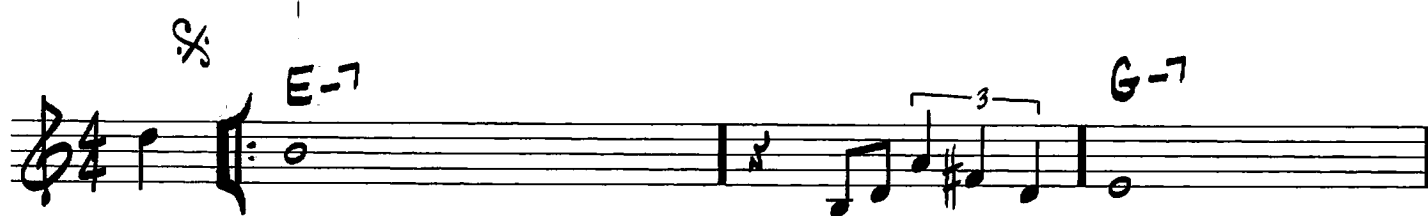
Handwritten musical score for "A Fine Romance" by Jerome Kern and Dorothy Fields. The score is in 4/4 time and features a series of chords and melodic lines. The chords are: C⁶, C^{#o7}, D⁻⁶, D^{#o7}, E⁻⁷, A⁻⁷, D⁻⁷, G⁷, C⁶, E^{b7}, D⁻⁷, G⁷, D⁻⁷, G⁷, C⁶, A⁷, G^{b7}, F⁷, E⁷, A⁷, D⁻⁷, G⁷, C⁶, C⁷, F^{maj7}, A^{1/E}, D⁻⁷, D^{#o7}, E⁻⁷, E^{b7}, D⁻⁶, G⁷, C⁶, (D⁻⁷, G⁷). The score ends with a double bar line and the word "FINE".

(MED. LATIN)

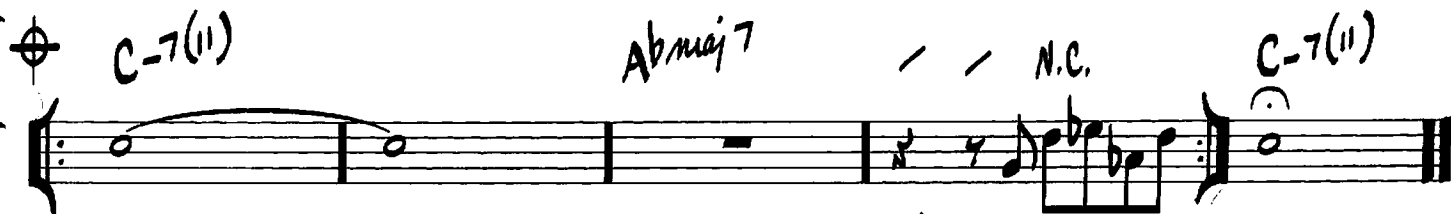
500 MILES HIGH

141

- CHICK COREA/
NEVILLE POTTER



AFTER SOLOS, D.S. AL



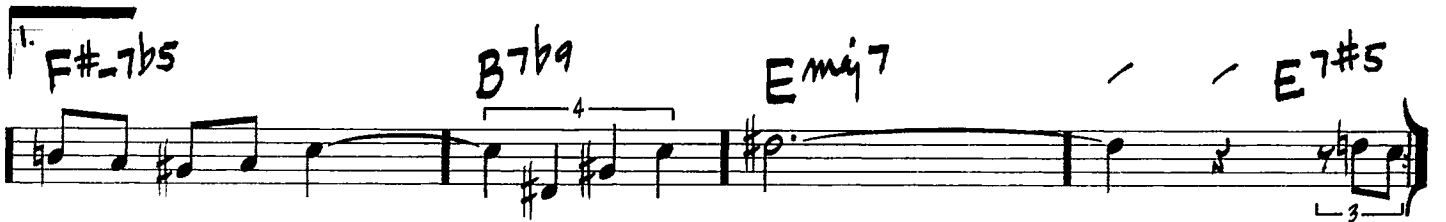
2nd TIME, RIT.

142

(MED.)

502 BLUES

- JAMES ROWLES



FINE

AFTER SOLOS, D.C. AL FINE
(TAKE REPEAT)

FOLLOW YOUR HEART

-JOHN McLAUGHLIN

(MED. SLOW
ROCK)

INTRO

E9sus4

The Intro section consists of two staves. The top staff is for guitar, showing a melody in E major with a key signature of three sharps (F#, C#, G#). The bottom staff is for bass, showing a simple harmonic accompaniment. The tuning is E9sus4.

HEAD

E9sus4

The Head section consists of two staves. The top staff is for guitar, showing a melody in E major. The bottom staff is for bass, showing a simple harmonic accompaniment. The tuning is E9sus4.

CONT. RHYTHM SIM.

A9sus4

The first staff of the Head section consists of two staves. The top staff is for guitar, showing a melody in A major. The bottom staff is for bass, showing a simple harmonic accompaniment. The tuning is A9sus4.

B9sus4

The second staff of the Head section consists of two staves. The top staff is for guitar, showing a melody in B major. The bottom staff is for bass, showing a simple harmonic accompaniment. The tuning is B9sus4.

E9sus4

A9sus4

G9sus4

The third staff of the Head section consists of two staves. The top staff is for guitar, showing a melody in G major. The bottom staff is for bass, showing a simple harmonic accompaniment. The tuning is G9sus4.

E9sus4

(VAMP)

G9sus4

The Vamp section consists of two staves. The top staff is for guitar, showing a melody in E major. The bottom staff is for bass, showing a simple harmonic accompaniment. The tuning is E9sus4.

REPEAT AS DESIRED

(ENDING)

E9sus4

D.S. FOR SOLOS
AFTER SOLOS, D.S. AL

{ GTR. TUNED DOWN 1 STEP.
RECORDING SOUNDS 1 STEP LOWER THAN WRITTEN. }

144

(JAZZ WALTZ)

FOOTPRINTS

- WAYNE SHORTER

INTRO

C-7



HEAD

C-7



BASS CONTINUE SIMILE



F-7



C-7



F#-7b5

F7#11

E7b5(#9)

A7b5(#9)



C-7



(MED. BALLAD)

FOR ALL WE KNOW

-J. FRED COOTS/
SAM M. LEWIS

Handwritten musical score for the song "For All We Know" by J. Fred Coots and Sam M. Lewis. The score is written on a single staff in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo/style is marked as "MED. BALLAD". The score includes a first ending bracketed with a "1." and a second ending bracketed with a "2.". Chord symbols are written above and below the staff, including Ebb C-7, F9, Bb7, F-7, Bb7, Ebmaj7, Abmaj7, G-7b5, C7b9, F-7, F-7b5, Bb7, Ebmaj7, Gb07, F-7, Bb7, C-7, F7, F-7, Bb7, Ebmaj7, A-7, D7, G7, Db9(#11), C9sus4, C7, F-7, Bb7, Eb6, and (F-7 Bb7). The score features various musical notations such as eighth notes, quarter notes, half notes, and triplets. The first ending leads to the second ending, which concludes the piece with a double bar line.

(BALLAD)

FOR HEAVEN'S SAKE

-DON MEYER/EUSE BRETON/SHERMAN EDWARDS

Handwritten musical score for "For Heaven's Sake" in G major, 4/4 time. The score consists of eight staves of music with various chords and a "FINE" marking at the end.

Staff 1: G-7b5 C7b9 Fmaj7 D7b9 G-7b5 C7b9 Fmaj7 F7

Staff 2: Bb-7 A-7 Ab7 1. G-7 C7 F6

Staff 3: 2. G-7 C7 F6 Eb-7, Eb-7/Ab Ab7 Dbmaj7 D7

Staff 4: Eb-7, Eb-7/Ab Ab7 Dbmaj7 F- F-(#5) F-6 F-7

Staff 5: Bb-7 Eb7 G-7 C7 G-7b5 C7b9 Fmaj7 D7b9

Staff 6: G-7b5 C7b9 Fmaj7 F7 Bb-7 A-7 Ab7

Staff 7: G-7 C7 F6

Staff 8: FINE

(I LOVE YOU)

(MED. BALLAD) FOR SENTIMENTAL REASONS

- WILLIAM BEST/DEEK WATSON

Handwritten musical score for the song "I Love You" by William Best/Deek Watson. The score is written on ten staves in G major, 4/4 time. It includes various chords such as Fmaj7, D-7, G-7, C7, F6, D7b9, Gb7#5, Bb-6, C-7, B7b5, Bbmaj7, Bb7, E-7b5, A7b9, and G7. The score features a key signature of one sharp (F#) and a common time signature of 4/4. The notation includes eighth and quarter notes, rests, and bar lines. The score concludes with a double bar line and a key signature change to F major (one flat).

FOREST FLOWER

- CHARLES LLOYD

(LATIN SWING)

A (LATIN) A_{maj}^7 G_{maj}^7

/ N.C. C_{maj}^7 Bb_{maj}^7

B (SWING) D_{b-7} $D-7b5$ $G-7b9$ C_{maj}^7

/ N.C. $C-7$ $B7\#9$ Bb_{maj}^7

/ N.C. $C-7$ $B7\#9$ Bb^{13}

C (LATIN) $C-7$ Bb^{13} $E_{b_{maj}}^7$

/ N.C. Bb^{13} $A_{b7}^{\#11}$ $G_{b_{maj}}^7$

E_{b-7} G_{b-7} $A-7$ $C-7$

$\oplus C_6^6$ $\oplus C_6^6$

AFTER SOLOS, D.C. AL \oplus
PLAY **B** SWING THROUGHOUT FOR SOLOS

(ENDING)

$\oplus C_{maj}^7$ (VAMP) $D-7/G$ C_{maj}^7

SOLO AS DESIRED

(MED. SWING)

FOUR

-MILES DAVIS

Handwritten musical score for "FOUR" by Miles Davis. The score is written on a grand staff (treble and bass clefs) in 4/4 time, marked "MED. SWING". The key signature is two flats (Bb and Eb). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written above the staff, including Ebmaj7, Eb-7, Ab7, F-7, Ab-7, Db7, G-7, F#-7, B7, Bb7, and F#-7. A section labeled "(SOLO BREAK)" is indicated by a dashed line. The score concludes with the word "FINE".

Chord symbols and musical markings include:

- Handwritten: Ebmaj7
- Handwritten: Eb-7
- Handwritten: Ab7
- Handwritten: F-7
- Handwritten: Ab-7
- Handwritten: Db7
- Handwritten: G-7
- Handwritten: F#-7
- Handwritten: B7
- Handwritten: Bb7
- Handwritten: F#-7
- Handwritten: B7
- Handwritten: F-7
- Handwritten: Bb7
- Handwritten: F#-7
- Handwritten: F-7
- Handwritten: Bb7
- Handwritten: Ebmaj7 (SOLO BREAK)
- Handwritten: (F-7 Bb7)
- Handwritten: FINE

AFTER SOLOS, D.S. AL FINE
PLAY PICKUPS, TAKE REPEAT

FOUR ON SIX

- JOHN L. (WES) MONTGOMERY

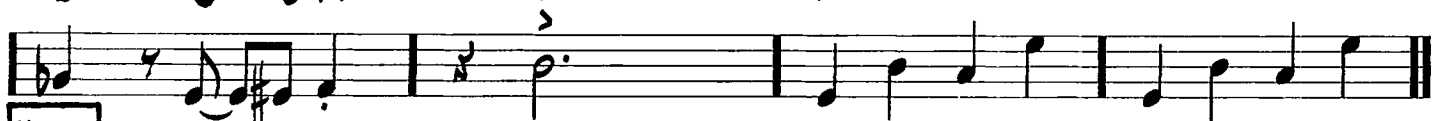
(UP)

INTRO

(BASS) N.C.



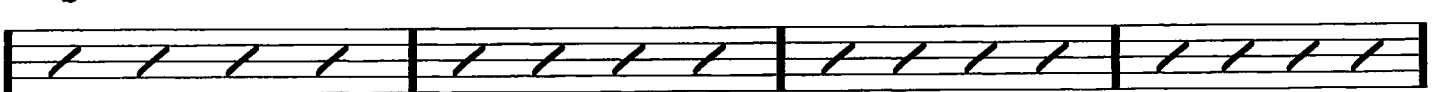
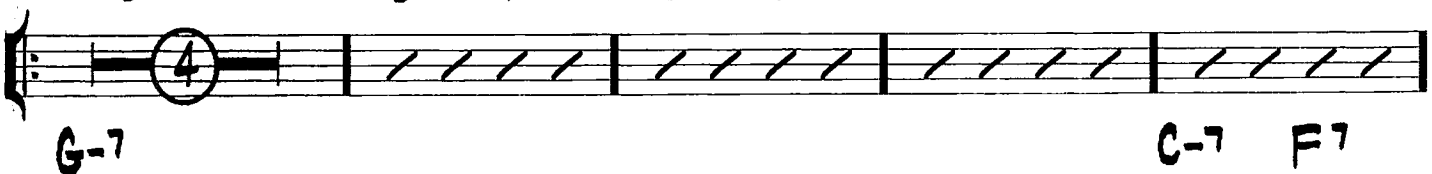
2. Bbmaj7 G-7 G#A-7 D7#9 N.C.



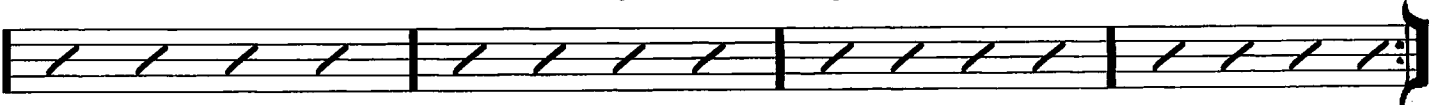
HEAD



2. Bbmaj7 G-7 G#A-7 D7#9 (SOLO BREAK)-----



SOLOS G-7 C-7 F7 Bb-7 Eb7 A-7 D7 Eb-7 Ab7

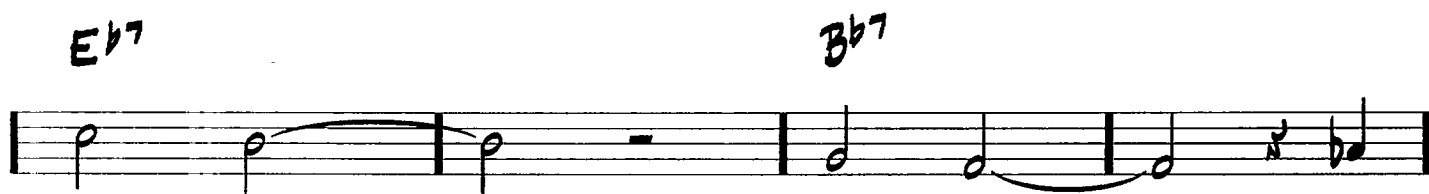


Bbmaj7 A-7b5 D7b9 G-7 A-7b5 D7b9

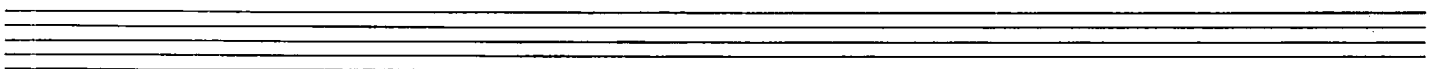
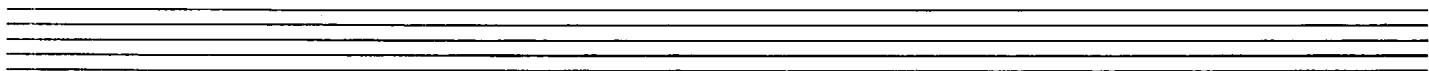
(MED. BLUES)

FREDDIE FREELoader

- MILES DAVIS



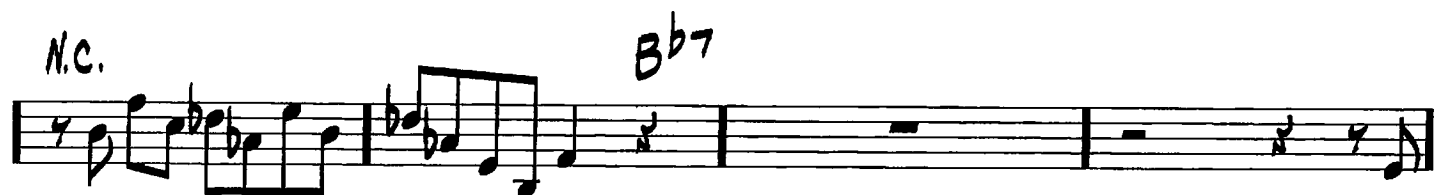
TAKE 1st ENDING FOR SOLOS



(MED. PUNK ROCK)

FREEDOM JAZZ DANCE

--EDDIE HARRIS



REPEAT HEAD IN/OUT
OPEN SOLOS OVER Bb7

(SLOW BLUES) GEE BABY, AIN'T I GOOD TO YOU

- DON REDMAN/ANDY RAZAF

Handwritten musical score for "Gee Baby, Aint I Good to You" in G major, 4/4 time. The score consists of six staves of music with various chords and triplets.

Staff 1: C⁷, A^b7, G⁷, C⁷

Staff 2: F⁷, B^b7, E^b6, G⁷, C⁷, A^b7

Staff 3: G⁷, C⁷, F⁷, B^b7, E^b6, E^b7

Staff 4: A^b6, A^o7, E^b6/B^b, E^b7, A^b6, A^o7

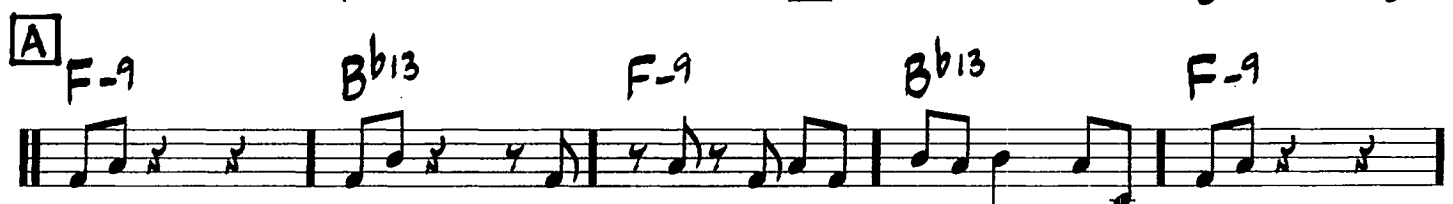
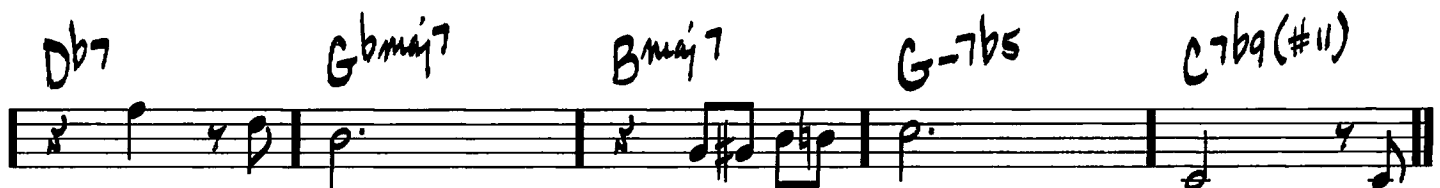
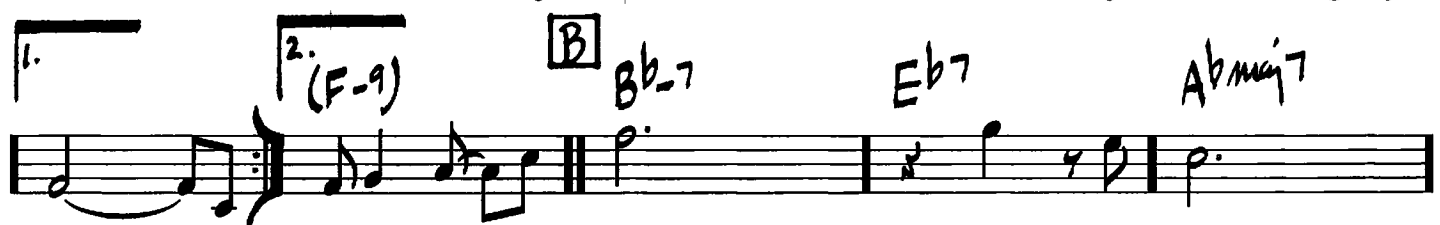
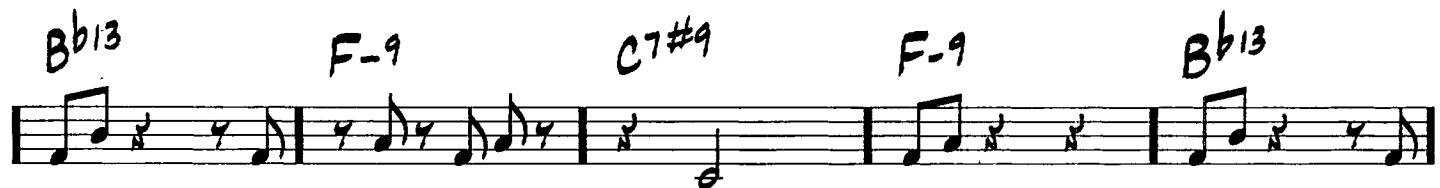
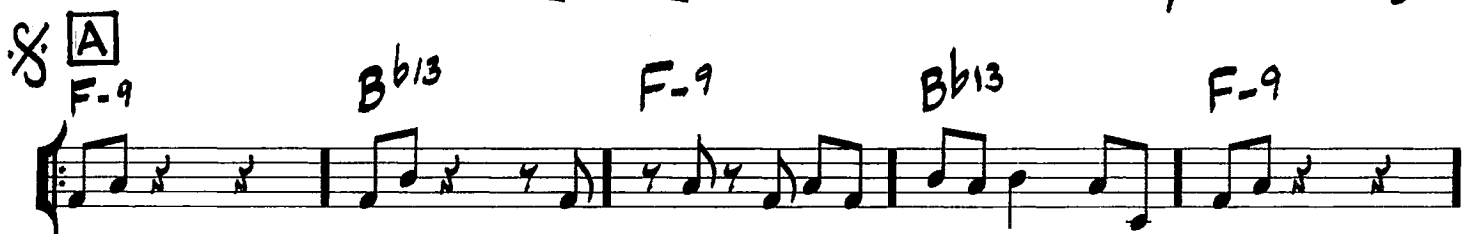
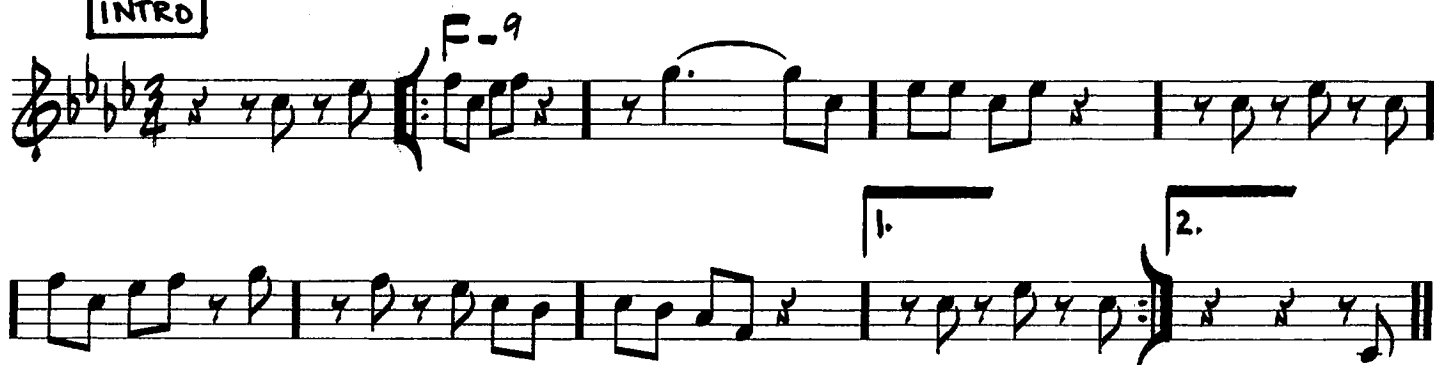
Staff 5: D-7b5, G⁷, C⁷, A^b7, G⁷, C⁷

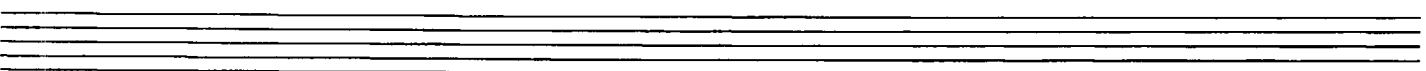
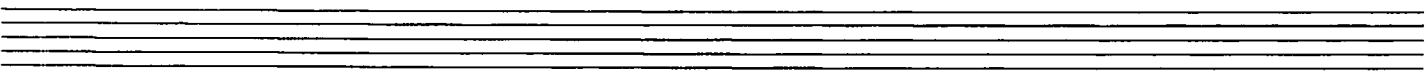
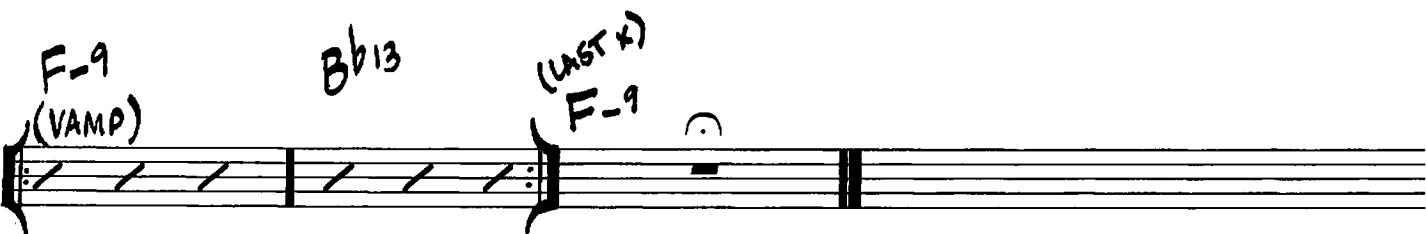
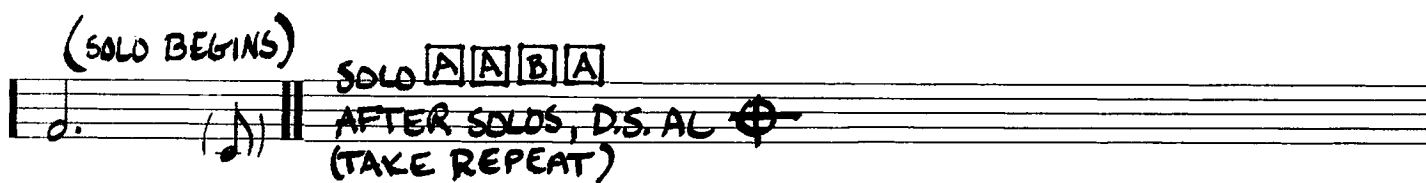
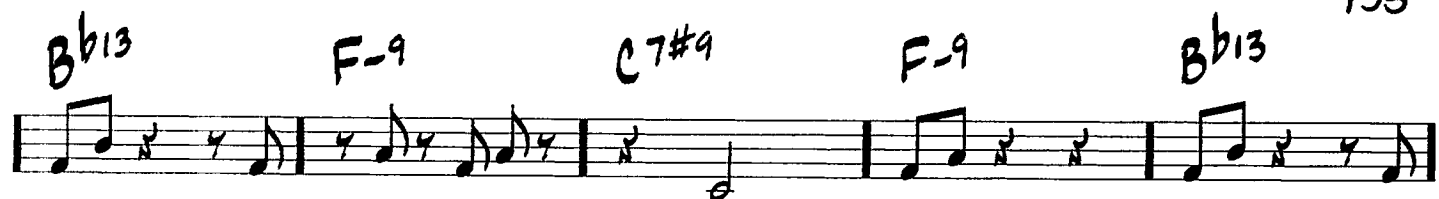
Staff 6: F⁷, B^b7, E^b6, (A^b7 G⁷)

(JAZZ WALTZ)

FULL HOUSE

-JOHN L. (NES) MONTGOMERY

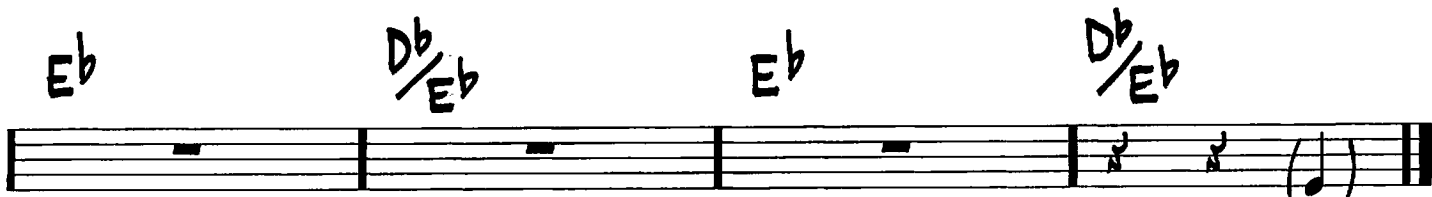
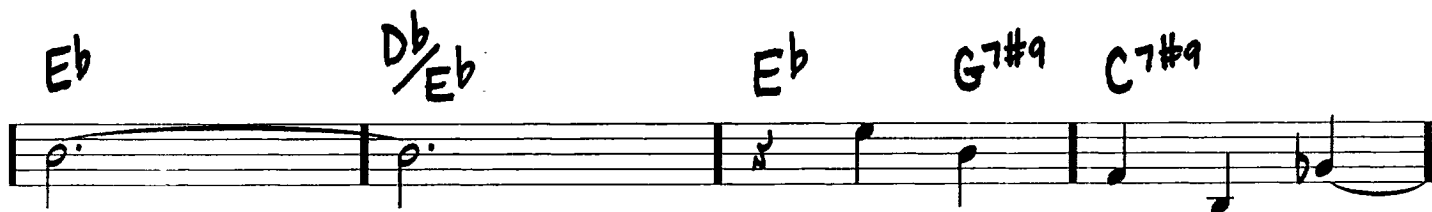
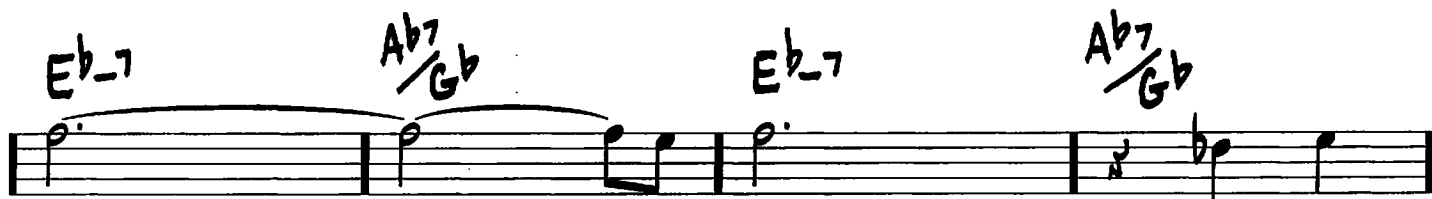
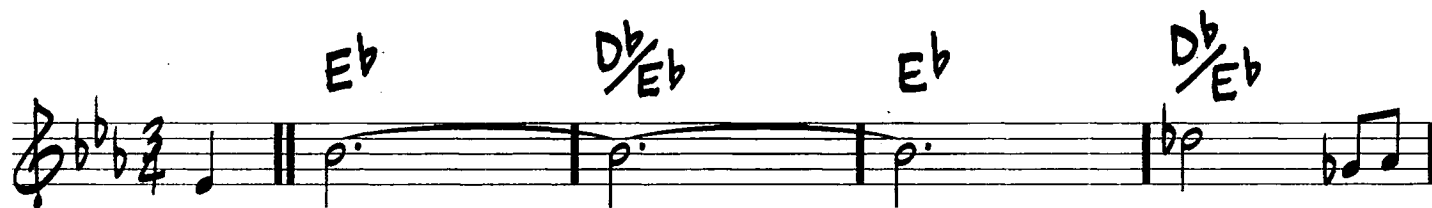
INTRO



GEMINI

-JIMMY HEATH

(FAST 3)



GIANT STEPS

-JOHN COLTRANE

(UP)

Handwritten musical score for "Giant Steps" by John Coltrane. The score is written on four staves in 4/4 time, featuring a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing rests. Chord changes are indicated by handwritten labels above the staff lines. The piece concludes with a double bar line and the word "FINE".

Chord changes indicated above the staves:

- Staff 1: B^{ma}7 D7, G^{ma}7 B^b7, E^bma7, A-7 D7
- Staff 2: G^{ma}7 B^b7, E^bma7 F#7, B^{ma}7, F-7 B^b7
- Staff 3: E^bma7, A-7 D7, G^{ma}7, C#-7 F#7
- Staff 4: B^{ma}7, F-7 B^b7, E^bma7, C#-7 F#7

FINE

(BOSSA)

THE GIRL FROM IPANEMA

(GARÔTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

Chords and measures:

- Measure 1: Fmaj7
- Measure 2: G7
- Measure 3: G-7
- Measure 4: Gb7b5
- Measure 5: 1. Fmaj7
- Measure 6: Gb7b5
- Measure 7: 2. Fmaj7
- Measure 8: Gbmaj7
- Measure 9: B7
- Measure 10: F#-7
- Measure 11: D7
- Measure 12: G-7
- Measure 13: Eb7
- Measure 14: A-7
- Measure 15: D7b9(#11)
- Measure 16: G-7
- Measure 17: C7b9(#11)
- Measure 18: Fmaj7
- Measure 19: G7
- Measure 20: G-7
- Measure 21: Gb7b5
- Measure 22: Fmaj7
- Measure 23: (Gb7b5)

GLORIA'S STEP

-SCOTT LEFARO

(MED. SWING)

Handwritten musical score for "GLORIA'S STEP" by Scott LeFaro. The score is in 4/4 time and consists of five staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The music features various chords and triplets. The second staff continues the melody with more chords. The third staff has a double bar line and continues the piece. The fourth and fifth staves feature more complex chord progressions and melodic lines. The score ends with a double bar line on the fifth staff.

Chords and musical notation details:

- Staff 1: $Fm\sharp 7$ (triplet), $Ebm\sharp 7$, $Dm\sharp 7$, $Dbm\sharp 7$, $C7\sharp 9$
- Staff 2: $F-7$, $Fm\sharp 7$ (triplet), $Ebm\sharp 7$, $Dm\sharp 7$, $Dbm\sharp 7$
- Staff 3: $C7\sharp 9$, $F-7$, $E-7$, $Fm\sharp 7$
- Staff 4: $A-7b5$ (triplet), $E-7b5$, $G-7b5$ (triplet), $D-7b5$
- Staff 5: $F-7b5$, $Bb-7b5$, $Eb7\sharp 9$

(BALLAD)

GOD BLESS' THE CHILD

- ARTHUR HERZOG JR. /

BILLIE HOLIDAY

Handwritten musical score for "God Bless the Child" by Arthur Herzog Jr. and Billie Holiday. The score is in 4/4 time, key of B-flat major (two flats). It consists of 10 staves of music with various chords and a repeat sign. The chords are handwritten in black ink above the notes.

Chords and notation:

- Staff 1: $Ebmaj7$ $Eb7$ $Ab6$ / $Ebmaj7$ $Eb7$ $Ab6$ / $Bb-7$ $Eb7$
- Staff 2: $Bb-7$ $Eb7$ $Abmaj7$ $Ab6$ $Ab-(maj7)$ $Ab-6$ $G-7$ $C7b9$
- Staff 3: $F-7$ $Bb7$ $Eb6$ $1. F-7$ $Bb7$ $2. D-7b5$ $G7$
- Staff 4: $C-$ $C-(maj7)$ $C-7$ $C-6$ $G-7$ $D-7b5$ $G7$
- Staff 5: $C-$ $C-(maj7)$ $C-7$ $C-6$ $G-7$ $C7$ $F-7b5$ $Bb7$
- Staff 6: $Ebmaj7$ $Eb7$ $Ab6$ / $Ebmaj7$ $Eb7$ $Ab6$ / $Bb-7$ $Eb7$ $Bb-7$ $Eb7$
- Staff 7: $Abmaj7$ $Ab6$ $Ab-(maj7)$ $Ab-6$ $G-7$ $C7b9$ $F-7$ $Bb7$
- Staff 8: $Eb6$ $(F-7$ $Bb7)$

(MED. ROCK)
♩ = 104

GOLDEN LADY

- STEVIE WONDER

Handwritten musical score for "Golden Lady" by Stevie Wonder. The score is written on ten staves. The first four staves are in E-flat major (three flats) and 4/4 time. The fifth staff has a key signature change to B-flat major (two flats). The sixth and seventh staves are in G major (one sharp). The eighth staff has a key signature change to F major (one flat). The ninth and tenth staves are in A-flat major (four flats). The score includes various chords such as Ebmaj7, F-7, G-7, A-7, D7sus4, Bbmaj7, Ab-7, Db7, Gbmaj7, F#-7, B7sus4, B7, A-7, D7sus4, G-(maj7), G-7, G-6, Abmaj7, G-maj7, F-7, Bb7sus4, Ebmaj7 SOLO, Ab-(maj7), Ab-7, Ab-6, Amaj7, A-(maj7), A-7, A-6, and Bbmaj7. The piece ends with a double bar line and a repeat sign.

CONT. MODULATING UP 1/2 STEP AFTER EACH REPEATED SECTION AND FADE

GOOD EVENING MR. AND MRS. AMERICA

-JOHN GUERIN

B-

1. 2. LAST TIME (TO D)

D (LAST SOLO CHORUS)
D7sus4

BACK TO C FOR MORE SOLOS
(TAKE REPEAT)

Ab/D

Ab13 F13 Db13 A13

F#7sus4

(BASS)

B-

2 D7#9 B7#9 Ab7#9 F7#9

D.C. AL 2 (TAKE 2ND ENDING)

A7sus4

D7sus4

FINE

164

GRAND CENTRAL

-JOHN COLTRANE

(J^{UP} = 258)

Handwritten musical score for "Grand Central" by John Coltrane. The score is written on ten staves in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The music features various chord progressions and melodic lines. The first staff begins with a key signature change to three flats and a 4/4 time signature. The score includes many handwritten chord symbols above the staves, such as F-, Bb-7, Eb7, Ab-7, Db7, Gb-7, B7, Bb-, B7b5, Bb-, F#-7, B7, F#-7, B7, F#-7, B7, F#-7, B7, Bb-7, Eb7, Ab-7, Db7, Gb-7, B7, Bb-, B7b5, Bb-, B7b5, Bb-, and Bb-. The score ends with a double bar line and the word "FINE" written below the final staff.

FINE

THE GREEN MOUNTAINS

-STEVE SWALLOW

INTRO/ENDING

Cmaj7 G9sus4



HEAD

Cmaj7 (G9sus4)



Abmaj7 (Eb9sus4)



Fmaj7 (C9sus4)



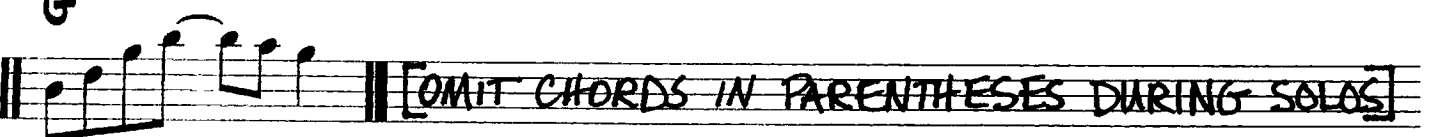
D7 (A-7)



G D/F# G7/F C/E Fmaj7 E-7 A-7 D7



G



[OMIT CHORDS IN PARENTHESES DURING SOLOS]

166

(BOP)

GROOVIN' HIGH

-JOHN "DIZZY" GILLESPIE

Handwritten musical score for "Groovin' High" by John "Dizzy" Gillespie. The score is written on a single staff in 4/4 time with a key signature of two flats (Bb, Eb). It consists of 16 measures. Chord symbols are written above the staff: Eb6 (measures 1-2), A-7 (measures 3-4), D7 (measure 5), Eb6 (measures 6-7), G-7 (measures 8-9), C7 (measures 10-11), F7 (measures 12-13), F-7 (first ending, measures 14-15), Bb7 (measures 16-17), G-7 (measures 18-19), F#-7 (measures 20-21), F-7 (measures 22-23), Bb7/b9 (measures 24-25), F-7 (measures 26-27), Bb7 (measures 28-29), Bb7 (measures 30-31), F-7 (measures 32-33), Db7 (measures 34-35), Eb6 (measures 36-37), and (F-7 Bb7) (measures 38-39). The piece ends with a double bar line and the word "FINE" written below the staff.

GROW YOUR OWN

-KEITH JARRETT

(ROCK)

[A] F A^b C⁷ F⁷ / / G⁷

Chords for Section A:

- Measure 1: F
- Measure 2: A^b
- Measure 3: C⁷ F⁷ / /
- Measure 4: G⁷
- Measure 5: C⁷ B^{b7} F
- Measure 6: A⁷ D-
- Measure 7: E^{b7}(13)
- Measure 8: D^{b7}(13) A⁷(#11) D⁷ F⁷

Section A ends with a double bar line and the word "FINE".

[B]

Section B starts with a double bar line and a repeat sign.

Section C starts with a double bar line and a repeat sign.

Section C continues with measures 5-8.

PLAY [C] MELODY ONCE, THEN IMPROVISE ON [C]
AFTER SOLOS, D.C. AL FINE

(MED. BALLAD)

GUILTY- GUS KAHN / RICHARD WHITING /
HARRY AKST

Handwritten musical score for the song "Guilty". The score is in B-flat major (two flats) and 4/4 time. It consists of 16 measures of music. The melody is written on a single staff with a treble clef. Chord symbols are written above the staff, and some measures have first and second endings marked with "1." and "2.". The score ends with a double bar line and repeat dots.

Chord symbols (from left to right):

- Measure 1: Bbmaj7
- Measure 2: G7#5
- Measure 3: C-7
- Measure 4: A7#5
- Measure 5: Bbmaj7
- Measure 6: Bb7#5
- Measure 7: Ebmaj7
- Measure 8: Ab7
- Measure 9: Bbmaj7
- Measure 10: Db07
- Measure 11: C-7
- Measure 12: F7
- Measure 13: Bbmaj7
- Measure 14: Bb7#5
- Measure 15: Ebmaj7
- Measure 16: Ab7

First Ending (Measures 11-12):

- Measure 11: C-7
- Measure 12: F7

Second Ending (Measures 13-14):

- Measure 13: Bbmaj7
- Measure 14: Bb7#5

Third Ending (Measures 15-16):

- Measure 15: Ebmaj7
- Measure 16: Ab7

(MED.)

GYPSEY IN MY SOUL

-CLAY BOLAND/ MOE JAFFE/ CLAY BOLAND

$Ebmaj7 C-7$ $F-7$ $Bb7$ $Ebmaj7 C-7$ $F-7$ $Bb7$ $Ebmaj7 C-7$

$F-7$ $Bb7$ $Ebb6$ $C-7$ $F-7$ $Bb7$ $Ebb6$ $A-7b5$ $D7$

$G-7$ $C7$ $G-7$ $C7$ $G-7$ $C7$ $G-7$ $C7$ $F-7$ $Bb7$

G PEDAL

$F-7$ $Bb7$ $F-7$ $Bb7$ $F-7$ $Bb7$ $Ebmaj7 C-7$ $F-7$ $Bb7$ $Ebmaj7 C-7$

F PEDAL

$F-7$ $Bb7$ $Ebmaj7 C-7$ $F-7$ $Bb7$ $Ebb6$ C^o7

$F-7$ $Bb7$ $F-7$ $Bb7b9$ $Ebb6$ C^o7 $F-7$ $Bb7$

$F-7$ $Bb7b9$ $Ebb6$ $C-7$ $F-7$ $Bb7$ $Ebmaj7 C-7$ $F-7$ $Bb7$

$Ebmaj7 C-7$ $F-7$ $Bb7$ $Ebmaj7 C-7$ $F-7$ $Bb7$ $Ebb6$ ($F-7$ $Bb7$)

170

(MED. UP)

HALF NELSON

- MILES DAVIS

Cmaj7 *F-7*

* PLAY CUE ON REPEAT - THEN SOLOS *Cmaj7*

Bb7

B-7 *Bb-7* *Abmaj7*

A-7 *D7*

D-7 *G7* *E-7* *Eb7*

Abmaj7 *G7* *Cmaj7*

F-7 *Bb7* *Cmaj7*

B-7

Bb-7



Abmaj7

A-7



D7

D-7

G7



E-7

Eb7

Abmaj7

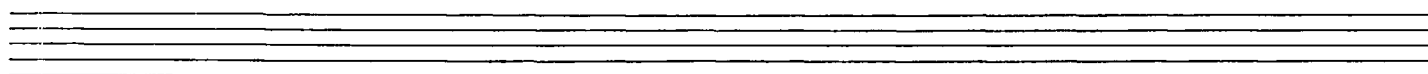
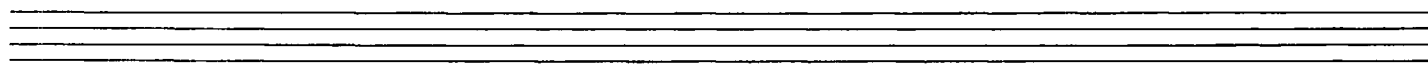
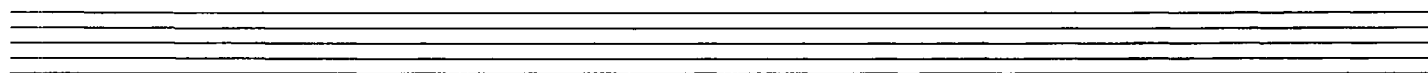
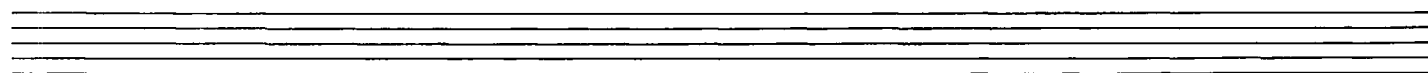
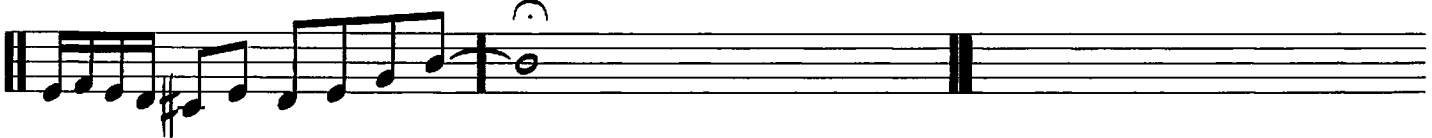
G7



⊕ G7

Cmaj7

PLAY HEAD ONCE, THEN SOLOS
AFTER SOLOS, D.C. AL ⊕



(MED.)

HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for "Have You Met Miss Jones" in 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are written in a handwritten style above the notes.

Chords and notes across the staves:

- Staff 1: $Fm\sharp7$, $F\sharp07$, $G-7$
- Staff 2: $C7$, $A-7$, $D-7$
- Staff 3: $G-7$, $C7$, $C-7$, $F7$
- Staff 4: $Bbm\sharp7$, $A\flat-7$, $D\flat7$, $Gbm\sharp7$, $E-7$, $A7$
- Staff 5: $Dm\sharp7$, $A\flat-7$, $D\flat7$, $Gbm\sharp7$, $G-7$, $C7$
- Staff 6: $Fm\sharp7$, $F\sharp07$, $G-7$, $C7$, $B\flat7$
- Staff 7: $A-7$, $D7$, $G-7$, $C7$, $Fm\sharp7$, $(G-7 C7)$

HEAVEN

-DUKE ELLINGTON

(BALLAD)

Handwritten musical score for "Heaven" by Duke Ellington. The score is written on six staves in B-flat major, 4/4 time. The chords and melodic lines are as follows:

- Staff 1: $Bb\text{maj}7$ (first measure), $G7b5$ (second measure). Melody: Bb (quarter), A (quarter), G (quarter), F (quarter), E (half).
- Staff 2: $C7\#11$ (first measure), $F7\#5$ (second measure). Melody: Bb (quarter), A (quarter), G (quarter), F (quarter), E (half). First ending: Bb (quarter), A (quarter), G (quarter), F (quarter), E (half). Second ending: Bb (quarter), A (quarter), G (quarter), F (quarter), E (half).
- Staff 3: $F-7$ (first measure), $Bb7$ (second measure), $Eb\text{maj}7$ (third measure). Melody: Bb (quarter), A (quarter), G (quarter), F (quarter), E (half).
- Staff 4: $E-7b5$ (first measure), $A7$ (second measure), $D-7$ (third measure), $C7$ (fourth measure), $Cb7$ (fifth measure). Melody: Bb (quarter), A (quarter), G (quarter), F (quarter), E (half).
- Staff 5: $Bb\text{maj}7$ (first measure), $G7$ (second measure). Melody: Bb (quarter), A (quarter), G (quarter), F (quarter), E (half).
- Staff 6: $C7$ (first measure), $F7$ (second measure), $Bb\text{maj}7$ (third measure). Melody: Bb (quarter), A (quarter), G (quarter), F (quarter), E (half).

(MED.)

HEEBIE JEEBIES

-BOYD ATKINS



(MED.) HERE'S THAT RAINY DAY

175

-JIMMY VAN HEUSEN/JOHNNY BURKE

Handwritten musical score for "Here's That Rainy Day" in G major, 4/4 time. The score consists of six staves of music with corresponding chords written above.

Staff 1: Chords: Gmaj7, Bb7, Ebmaj7, Abmaj7.

Staff 2: Chords: A-7, D7, Gmaj7, D-7, G7.

Staff 3: Chords: C-7, F7, Bbmaj7, Ebmaj7.

Staff 4: Chords: A-7, D7, Gmaj7, A-7, D7.

Staff 5: Chords: Cmaj7, A-7, D7, B-7, E-7, A7.

Staff 6: Chords: A-7, D7, G6, (A-7 D7).

(UP)

HELLO, YOUNG LOVERS

- RICHARD RODGERS/
OSCAR HAMMERSTEIN II

Handwritten musical score for "Hello, Young Lovers" in 4/4 time. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The chords and melodic lines are as follows:

- Staff 1: Chords: Cmaj7, D-7, E-7, D-7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 2: Chords: Cmaj7, C#o7, D-7, G7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 3: Chords: D-7b5, G7/B, Ebmaj7/Bb, G7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 4: Chords: Ab7b5, G7sus4, G7, C6, D-7, G7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 5: Chords: C6, G-7, C7, F6, G-7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 6: Chords: A-7, G-7, Fmaj7, G-7, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 7: Chords: Fmaj7, B-7b5, E7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 8: Chords: A-7, D7, D-7, A7#5. Melody: Quarter notes G4, A4, Bb4, A4, G4.

$A\flat 7\flat 5$ G^7 C^{maj7} $D-7$

$E-7$ $D-7$ C^{maj7} $C\sharp o7$

$D-7$ G^7 $D-7\flat 5$ G^7/B

$E\flat^{maj7}/B\flat$ G^7 $A\flat 7\flat 5$ G^7

$G-6$ C^7 F $F-$

E^7 A^7 $D-7$ $A\flat^7$ G^7 \oplus

C^6 (SOLO BREAK) $(D-7 \quad G^7)$

$\oplus C^6$

AFTER SOLDS, D.S. AL \oplus
(PLAY PICKUP)

(MED.)

HOT TODDY

-HERB HENDLER/

RALPH FLANAGAN

Handwritten musical score for "HOT TODDY" in 4/4 time, featuring guitar chords and a melody line.

Chords: C^b, G⁻, C^b, G⁻, F^{ma}7, F^b, F^{ma}7, F^b, F⁷, C⁻, F⁷, C⁻, B^bma⁷, B^b, B^bma⁷, B^b, G⁷, D⁻, G⁷, D⁻, C⁷, B^bma⁷, B^b, B^b-, C^b, G⁻, C^b, G⁻, C^b, G⁻, F^b.

Melody: The melody is written on a single staff in 4/4 time. It begins with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line.

(SLOW SWING)

HOUSE OF JADE

-WAYNE SHORTER



(MED.)

HOW HIGH THE MOON

- MORGAN LEWIS/
NANCY HAMILTON

Handwritten musical score for "How High the Moon" in 4/4 time. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The chords are written above the notes. The first staff begins with a repeat sign. The music concludes with a double bar line and the word "FINE".

Chords and musical notation across the staves:

- Staff 1: Gmaj7, G-7, C7
- Staff 2: Fmaj7, F-7, Bb7
- Staff 3: Ebmaj7, A-7b5 D7, G-7, A-7b5 D7
- Staff 4: Gmaj7, A-7 D7, B-7 Bb7, A-7 D7
- Staff 5: Gmaj7, G-7, C7
- Staff 6: Fmaj7, F-7, Bb7
- Staff 7: Ebmaj7, A-7b5 D7, Gmaj7, A-7 D7
- Staff 8: B-7 Bb7, A-7 D7, Gb, (A-7 D7)

FINE

HOW INSENSITIVE

(INSENSATEZ)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/NORMAN GIMBEL

(BOSSA)

D-9

C#07



C-6

G7/b



Bbmaj7

Ebmaj7



E-7b5

A7b9

D-7

D#7



C-9

B07



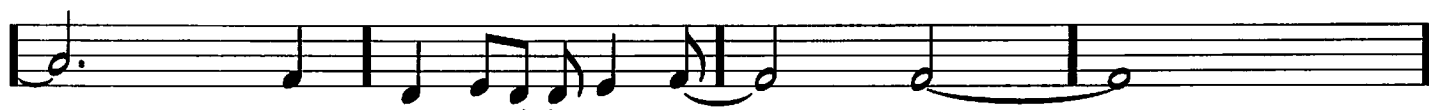
Bbmaj7

E-7b5

A7b9

D-7

/ / D#7 /



C-9

F7

B-7

E7b9



Bbmaj7

A7b9

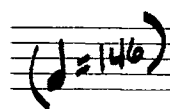
D-7



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HOW MY HEART SINGS

-EARL ZINDARS/
ANNE ZINDARS

Handwritten musical score for "How My Heart Sings" in 4/6 time, key of D major (one sharp). The score is written on ten staves, with chords and fingering indicated above and below the notes.

Staff 1: Chords: E-7, A-7, D-7, G7. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Staff 2: Chords: Cmaj7, Fmaj7, B-7b5, E7b9. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Staff 3: Chords: A-7, Ab07, A-7/G, F#-7b5. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Staff 4: Chords: Emaj7, G07, F#-7, B7. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Staff 5: Chords: Dmaj7/E, Amaj7/B, Dmaj7, Amaj7. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Staff 6: Chords: Cmaj7/B, Gmaj7/A, Cmaj7, B7#9. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Staff 7: Chords: A-7, Ab07, A-7, D7, D.S. AL, D#07. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Staff 8: Chords: E-7, A-7, Ab7, G7#5. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Staff 9: Chords: C6, G-7, F#-7b5, B7b9. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Staff 10: (SOLD BEGINS)

HULLO BOLINAS

(MED.)



I CAN'T GET STARTED WITH YOU

-VERNON DUKE/IRA GERSHWIN

Handwritten musical score for "I CAN'T GET STARTED WITH YOU" by Vernon Duke/Ira Gershwin. The score is in 4/4 time and features a single melodic line with various chords written above it. The chords include Cmaj7, A-7, D-7, G7, E7, A-7, D7, G7sus4, Cmaj7, A-7, D-7, G7b9, Bb7b5, A7, D7, G7sus4, C6, Bb7, Cmaj7, E-7, A7, E-7, A7, Dmaj7, Gmaj7, Dmaj7, D-7, G7, D-7, G7, E-7, A7, D7, G7sus4, Cmaj7, A-7, D-7, G7, E7, A-7, D7, G7sus4, Cmaj7, A7#5, D-7, G7, C6, (A7#5, D-7, G7). The melody consists of eighth and quarter notes, with some measures containing rests. The score is written on a single staff with a key signature of one flat (Bb) and a common time signature of 4/4.

(MED.) I CAN'T GIVE YOU ANYTHING BUT LOVE

-JIMMY MC HUGH / DOROTHY FIELDS

Handwritten musical score for "I Can't Give You Anything But Love" in G major, 4/4 time. The score consists of ten staves of music with various chords written above. The chords are: Gmaj7, B-7, B°7, A-7, D7, Gmaj7, B-7, E-7, A-7, D7, D-7, G7, Cmaj7, A7, A-7, D7, Gmaj7, B-7, B°7, A-7, D7, D-7, G7, Cmaj7, C#°7, Gmaj7/B, E7, A-7, D7, G6, (A-7 D7).

(BALLAD)

I COULD WRITE A BOOK- RICHARD RODGERS/
LORENZ HART

Handwritten musical score for "I Could Write a Book" (Ballad). The score is written on a single staff in 4/4 time, featuring a key signature of one flat (B-flat). The melody is written in a simple, accessible style, with a repeat sign at the beginning and a double bar line at the end. The score includes several measures of music, with some measures containing a first ending (1.) and a second ending (2.).

Chord progressions (handwritten) are indicated above the staff:

- Measures 1-2: Cmaj7 A-7
- Measures 3-4: D-7 G7
- Measures 5-6: E-7 A-7
- Measures 7-8: D-7 G7
- Measures 9-10: Cmaj7
- Measures 11-12: E-7 A7b9
- Measures 13-14: D-7
- Measures 15-16: B-7b5 E7
- Measures 17-18: 1. A-7
- Measures 19-20: D-7 G7
- Measures 21-22: F#-7b5 B7
- Measures 23-24: E-7
- Measures 25-26: A-7
- Measures 27-28: D7
- Measures 29-30: D-7
- Measures 31-32: G7
- Measures 33-34: 2. A-7
- Measures 35-36: Ab7
- Measures 37-38: G-7 C7
- Measures 39-40: Fmaj7 Bb7
- Measures 41-42: E-7 A7b9
- Measures 43-44: D-7 G7
- Measures 45-46: C6
- Measures 47-48: D-7 G7

(MED.
SLOW)

I GOT IT BAD AND THAT AIN'T GOOD

-DUKE ELLINGTON/PAUL FRANCIS WEBSTER

G^{min}7B⁷

E-7

A⁷

E-7

A⁷

A-7

B⁷E⁷A⁷D⁷G⁶

E-7

A-7

D⁷2. G⁶C[#]o7

D-7

G⁷C^{min}7F⁷G^{min}7

B-7

E⁷

A-7

D⁷G^{min}7B⁷

E-7

A⁷

E-7

A⁷

A-7

B⁷E⁷A⁷D⁷G⁶(A-7 D⁷)

I LET A SONG GO OUT OF MY HEART

(swing) - DUKE ELLINGTON / HENRY NEMO / JOHN REDMONS / TRYING MILLS

The musical score is written for a single melodic line in 4/4 time, key of E-flat major (three flats). The tempo/style is marked "(swing)". The score consists of ten staves of music, with various chords and melodic phrases indicated above and below the notes.

Staff 1: Chords: E^b, A^b7, E^b, C-7, G-7, C7. Melody: Quarter notes E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. Quarter notes F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b.

Staff 2: Chords: G-7, C7, A^b6, G-7, F-7, F#o7, E^b/G, A^b7. Melody: Quarter notes E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. Quarter notes F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b.

Staff 3: Chords: E^b, C-7, F-7b5, B^b7, E^b, A^b-6, E^b, E^b/G, G^bo7. Melody: Quarter notes E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. Quarter notes F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b.

Staff 4: Chords: F-7, B^b7, E^bmajor7. Melody: Quarter notes E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. Quarter notes F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b.

Staff 5: Chords: E^b6, D-7, G7, C-, G7#5/B, C-/B^b, C-/A, A^b-7, D^b7, G^b7. Melody: Quarter notes E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. Quarter notes F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b.

Staff 6: Chords: B7, B^b7#5, E^b, A^b7. Melody: Quarter notes E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. Quarter notes F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b.

Staff 7: Chords: E^b, C-7, G-7, C7, G-7, C7. Melody: Quarter notes E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. Quarter notes F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b.

Staff 8: Chords: A^b6, G-7, F-7, F#o7, E^b/G, A^b7, E^b, F-7/B^b. Melody: Quarter notes E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. Quarter notes F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b.

Staff 9: Chords: E^b, (B^b7#5). Melody: Quarter notes E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. Quarter notes F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b.

Staff 10: Empty staff.

I LOVE PARIS

- COLE PORTER

(MED.)

Handwritten musical score for "I LOVE PARIS" by Cole Porter. The score is written on ten staves. The first five staves are in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The last five staves are in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The music features various chords and melodic lines. Chords are written above the staves: C-7, D-7b5, G7, Cb, D-7, C/E, Fmaj7, E-7, D-7, Cb, D-7, E-7, Ebo7, D-7, G-7, C7, Fmaj7, F#o7, E-7, A7, D-7, G7, Cb, and (D-7b5 G7). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests.

(MED.)

I LOVE YOU

- COLE PORTER

Handwritten musical score for "I LOVE YOU" by Cole Porter. The score is written on ten staves in 4/4 time, featuring various chords and melodic lines. The key signature has one flat (Bb). The score includes a repeat sign at the beginning and a "FINE" marking at the end.

Chords and notation across the staves:

- Staff 1: G-7b5, C7b9, Fmaj7, A-7, D7b9
- Staff 2: G-7, C7, Fb, A-7, D7b9
- Staff 3: G-7b5, C7b9, Fmaj7, B-7, E7
- Staff 4: Amaj7, F#-7, B-7, E7, Amaj7, / / D7
- Staff 5: G-7, C7, Fmaj7
- Staff 6: A-7b5, D7b9, G7, C7
- Staff 7: G-7b5, C7b9, Fmaj7, Eb7(#11), D7b9
- Staff 8: G7, G-7, C7, Fb, (A-7 D7b9)

The score concludes with a "FINE" marking.

I MEAN YOU

-THELONIOUS MONK/

COLEMAN HAWKINS

191

(MED.)

INTRO (E^b9)

E^b9

A $\frac{8}{8}$ UNISON

F⁶

D^b7

D⁷

G-7

C⁷

F⁶

1. G-7

C⁷

2. F⁶

B E^b9

D^b7

F⁶

G^b7

C F⁶

D^b7

D⁷

G-7

C⁷

1. F⁶

(E^b7)

E^b9

UNISON -

2. F⁶

1. FINE
1ST TIME, TO $\frac{8}{8}$ FOR SOLOS
TAKE 2ND ENDING ON SOLOS

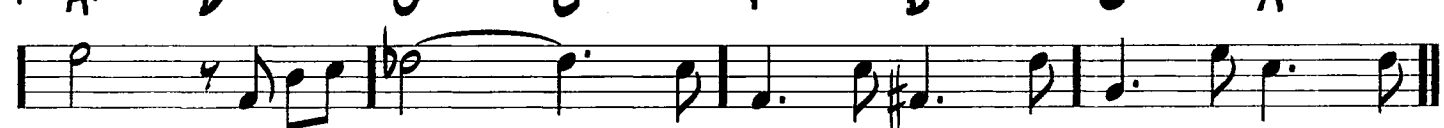
AFTER SOLOS, D.S. AL FINE (1ST ENDING)

(MED. BALLAD)

I REMEMBER CLIFFORD

- BENNY GOLSON

INTRO

A^bma⁷B^b7B^b7 / A^bG⁻⁷A^bo⁷C⁻⁷ B^{b-7} A^{b-7} G^{b-7} F⁻⁷A^b / B^bA^b / B^bA^bma⁷G⁻⁷A^bma⁷A^oB^b7(13)B^o7C⁻⁷C⁻⁷ / B^b1. A^{-7b5}D^{7b9}G⁻⁷G⁻⁷ / FE^{-7b5}A^{7b9}F⁻⁷B^b7(b9)2. A^{-7b5}D^{7b9}G^{-7b5}C^{7b9}F⁻⁷B^b7#5G⁻⁷A^bma⁷B. A^{-7b5}D^{7b9}G⁻⁷C^{7b9}F⁻⁷B^b7E^bma⁷A^bma⁷D^{-7b5}G^{7b9}C⁻⁷C⁻⁷ / B^bA^{-7b5}D^{7b9}G⁻⁷C⁷F⁻⁷ B^b7

Handwritten musical score for piano, featuring a key signature of one flat (B-flat) and a common time signature (C). The score is written on five staves, with various chords and melodic lines. The notation includes notes, rests, and dynamic markings. The chords are written above the staff, and the melodic lines are written below the staff. The score is divided into measures by vertical bar lines. The first staff begins with a key signature change from C major to B-flat major, indicated by a B-flat symbol. The score concludes with a double bar line and a repeat sign.

1944

I SHOULD CARE

-SAMMY CAHN/AXEL STORDAHL/
PAUL WESTON

(BALLAD)

Handwritten musical score for "I Should Care" (Ballad). The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one flat (B-flat). The score consists of 8 lines of music, each with a corresponding chord progression written above the staff.

Chord Progressions:

- Line 1: D-7 G7 E-7 A7 D-7 G7₃ Cmaj7
- Line 2: E-7b5 A7 D-7 F-7 Bb7
- Line 3: Cmaj7₃ B-7b5 E7 G-7₃ C7 Fmaj7
- Line 4: B-7b5₃ E7b9 A-7 D7₃ D-7₃ G7
- Line 5: D-7 G7 E-7 A7 D-7 G7₃ Cmaj7
- Line 6: E-7b5 A7 D-7 F-7 Bb7
- Line 7: Cmaj7₃ B-7b5 E7 A-7 D7
- Line 8: D-7 G7 C^b (Fmaj7 E-7 A7)

Musical Notation:

- The score uses a grand staff with treble and bass clefs.
- Time signature is 4/4.
- Key signature is one flat (B-flat).
- Notes are written on the staff, with some triplets indicated by a '3' over a bracket.
- The score ends with a double bar line.

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

-BILLY TAYLOR

(MED. GOSPEL)

Handwritten musical notation for the song "I Wish I Knew How It Would Feel To Be Free" by Billy Taylor. The notation is written on a single staff in 4/4 time, featuring various chords and melodic lines. The chords are written above the staff, and the melody is written below the staff. The notation includes a key signature of one flat (Bb) and a time signature of 4/4. The melody is written in a simple, accessible style, suitable for a medley or a beginner's version of the song. The notation is as follows:

Chords: F, A7/E, D-7, F7, Bbmaj7, C7sus4, F6, C7sus4, F, Bb/F, F, C, G7, C7, F, A7/E, D-7, F7, Bbmaj7, C7sus4, F6, B07, F/C, A7/C#, D-7, B07, F/C, C7sus4, F6, C7sus4.

Melody: The melody is written in a simple, accessible style, suitable for a medley or a beginner's version of the song. It consists of a series of eighth and quarter notes, with some rests and ties. The melody is written in a single staff, and the chords are written above the staff. The notation is as follows:

FINE

196

(BALLAD) I'LL NEVER SMILE AGAIN

- RUTH LOWE

Handwritten musical score for "I'LL NEVER SMILE AGAIN" by Ruth Lowe. The score is in G major (one sharp) and 4/4 time. It consists of 11 staves of music with various chords and melodic lines. The chords are written above the notes. The score includes a key signature change to B-flat major (two flats) in the final section.

Chords and notation details:

- Staff 1: F-7, B9#11, Bb7sus4, Bb7b9, Ebmaj7, G-7, Gb7
- Staff 2: F-7, B9#11, Bb7b9, Eb6, Ab9, G-7, Gb7b5
- Staff 3: F-7, Bb7b9, Eb6, F-7, Bb7#5, Ebmaj7, D9
- Staff 4: Gmaj7, D7/A, G/B, Gb7, F-7, Bb7, G-7, Gb7
- Staff 5: F-7, B9#11, Bb7sus4, Bb7b9, Ebmaj7, G-7, Gb7
- Staff 6: F-7, B9#11, Bb7b9, Ebmaj7, Eb6, Bb6, A7b5
- Staff 7: Abmaj7, Db7, Ebmaj7, C9
- Staff 8: F-7, Bb7b9, Eb6, G-7, Gb7
- Staff 9: Eb6, B7, Eb6, RIT. (LAST X), Eb6, AFTER SOLOS, D.C. AL

I'LL REMEMBER APRIL

1917

-PAT JOHNSON/
DON RAYE/
GENE DE PAUL

Handwritten musical score for "I'll Remember April" in G major, 4/4 time. The score consists of 12 staves of music. Chords are written above the staves, and some are circled. The key signature has one sharp (F#).

Chords and notes (from top to bottom):

- Staff 1: Gmaj7, G6, Gmaj7, G6
- Staff 2: G-7, G-6, G-7, G-6
- Staff 3: A-7b5, D7, B-7b5, E7
- Staff 4: A-7, D7, Gmaj7, G7b9
- Staff 5: C-7, F7, Bbmaj7, G-7
- Staff 6: C-7, F7, Bbmaj7, Bb6
- Staff 7: A-7, D7, Gmaj7, G6
- Staff 8: F#-7, B7, Emaj7, A-7, D7
- Staff 9: Gmaj7, G6, Gmaj7, G6
- Staff 10: G-7, G-6, G-7, G-6
- Staff 11: A-7b5, D7, B-7b5, E7
- Staff 12: A-7, D7, G6, (A-7 D7)

(MED.)

I'M ALL SMILES- MICHAEL LEONARD/
HERBERT MARTIN

Handwritten musical score for "I'M ALL SMILES" in 3/4 time. The score consists of eight staves, each with a melodic line and a series of chords written above it. The chords are as follows:

- Staff 1: D7#9, G-7, C#7#9, Cmaj7
- Staff 2: A-7, D7, B-7, E7
- Staff 3: C#-7, F#7, Bmaj7, G#-7
- Staff 4: E-7, A7, Dmaj7, A7
- Staff 5: D7#9, G-7, C#7#9, Cmaj7
- Staff 6: A-7, D7, B-7, E7
- Staff 7: C#-7, F#7, Bmaj7, G#-7
- Staff 8: E-7, A7, F#-7, D6/F#

The melodic lines are written in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The score includes various musical notations such as whole notes, half notes, quarter notes, and rests, along with a double bar line at the end of the eighth staff.

Handwritten musical score with ten staves of music. The notation includes various chords and melodic lines. The chords are written above the staves, and the melodic lines are written on the staves. The score is written in a handwritten style.

Chords and annotations:

- Staff 1: $G^b \text{maj}^7$, A^b7 / G^b , F^-7 , B^b7
- Staff 2: G^-7b5 , $C7b9$, $F \text{maj}^7$
- Staff 3: E^-7 , A^7 , $D \text{maj}^7$
- Staff 4: $G \text{maj}^7$, $F^\#^-7$, $B7b5$, B^b7b5 , A^7
- Staff 5: E^-7 , A^7 , $D \text{maj}^7$, D^7 , R.C. AL
- Staff 6: $G \text{maj}^7$, $E^7 / G^\#$, A^7 , A^7 / G
- Staff 7: $F^\#^-7$, B^-7 , E^-7 , $A^7 \text{ sus}^4$, A^7
- Staff 8: $F^\#7$, B^-7 , E^-7 , $A^7 \text{ sus}^4$, A^7
- Staff 9: D^b , (A^7)

(MED SWING) I'M BEGINNING TO SEE THE LIGHT

— DON GEORGE / JOHNNY HODGES / DUKE ELLINGTON / HARRY JAMES

A G⁶ C⁻⁶ G⁶ E⁷ A⁷ D⁷ B^{b-7} E^{b7}



G⁶ F^{#7} F⁷ E⁷ A⁷ D⁷ | 1. G A⁻⁷ D⁷ | 2. G



B B⁷

B^{b7}



A⁷ B^{b-7} E^{b7} A⁻⁷ D⁷



A G⁶ C⁻⁶ G⁶ E⁷ A⁷ D⁷ B^{b-7} E^{b7}



G⁶ F^{#7} F⁷ E⁷ A⁷ D⁷ G (A⁻⁷ D⁷)



I'M YOUR PAL

- STEVE SWALLOW

(BALLAD)

Chord progression for the first line of the melody:

C (3) ^{*(A7#5)} Com 4 D-7 G7#5 C/E A^b/E^b

* PLAY PAREN. CHORD ON SOLOS

Chord progression for the second line of the melody:

G^{major}7/D A-7/D D7 G^{major}7/B (3) B^bmajor7 F-/A^b F7^b9/A

Chord progression for the third line of the melody:

B^bmajor7 B-7^b5 E7 A-7 F^{major}7/A (3) B^bmajor7/A (3) F-/A^b (3)

Chord progression for the fourth line of the melody:

F7^b9/A B^b6 A7/C# D- D-/C B^bmajor7 F-/A^b

Chord progression for the fifth line of the melody:

C/G D-7/G G7^b9 C (TO SOLOS) (4)

AFTER SOLOS, D.C. AL

Chord progression for the sixth line of the melody:

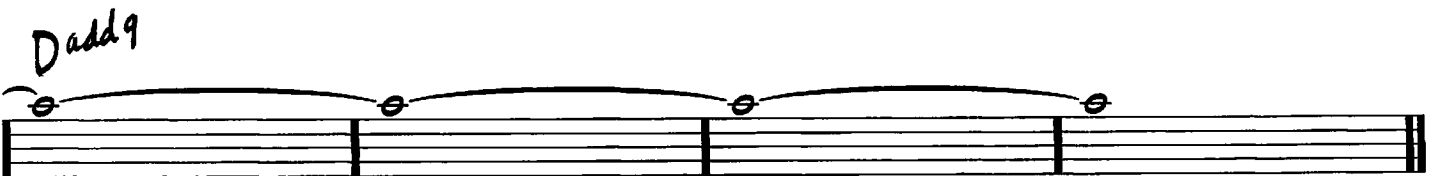
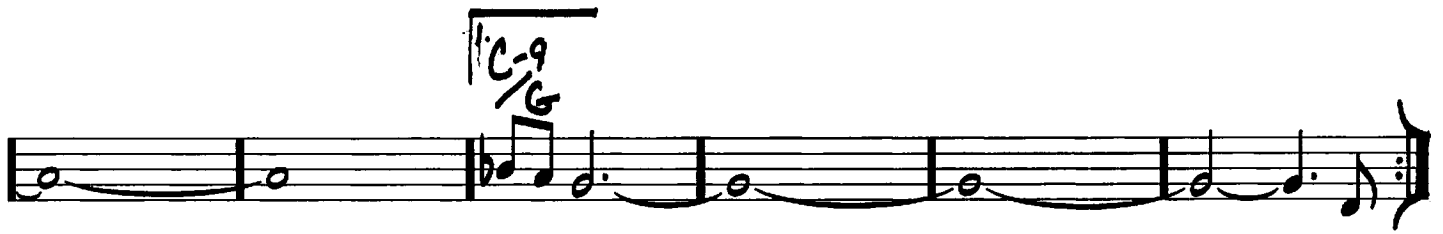
C/G D-7/G G7^b9 C

202

(EVEN 8ths)

ICARUS

- RALPH N. TOWNER



FINE

B-9
/F#

G7sus4

B-9
/F#D-7
/G

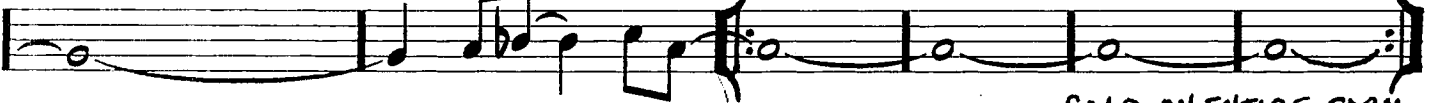
Cadd9

G-9
/CG-9
/Bb

Ebmi7#11

Fmi7
/G

(OPTIONAL REPEAT)



SOLO ON ENTIRE FORM
AFTER SOLOS, D.S. AL FINE
(PLAY PICKUP)

204

(MED.
SLOW BOSSA)

IF YOU NEVER COME TO ME

(INUTIL PAISAGEM)

-ANTONIO CARLOS JOBIM/ALOYSID DE OLIVEIRA/RAY GILBERT

A C^{maj7} B^{maj7} B^bma⁷(b5) A⁷

D-7 F- F-^b F-(ma⁷)F-^b

E⁷(13) E⁷(#5) A⁹ A⁷b⁹ D⁷ G⁷

C⁷ F⁷ C^{maj7} D^{b7}b⁵

B C^{maj7} B^{maj7} B^bma⁷(b5) A⁷

D-7 F- F-^b F-(ma⁷)F-^b

E⁷(13) E⁷(#5) A⁹ A⁷b⁹ D⁷ G⁷

C⁷ F⁷ C^{maj7} (D^{b7}b⁵)

IMPRESSIONS

-JOHN COLTRANE

(۷۲)

D-7

E6-7

D-7

(MED.)

IN A MELLOW TONE

-DUKE ELLINGTON

Handwritten musical score for "In a Mellow Tone" by Duke Ellington. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is B-flat major (two flats). The tempo/mood is marked (MED.).

The score is divided into two main sections, A and B, each with four measures of music. The notes are handwritten, and the chords are written above the staff.

Section A:

- Measure 1: Chords B \flat 7, E \flat 7, A \flat 6
- Measure 2: Chords E \flat -7, A \flat 7, D \flat maj7
- Measure 3: Chords D \flat 6, G \flat 7, A \flat 6, F7
- Measure 4: Chords B \flat 7, E \flat 7, F7

Section B:

- Measure 1: Chords B \flat 7, E \flat 7, A \flat 6
- Measure 2: Chords E \flat -7, A \flat 7, D \flat maj7
- Measure 3: Chords D \flat 7, D \flat 7, A \flat 6/E \flat , F7
- Measure 4: Chords B \flat 7, E \flat 7, A \flat 6, (G7, G \flat 7, F7)

(BALLAD) IN A SENTIMENTAL MOOD

—DUKE ELLINGTON

Handwritten musical score for "In a Sentimental Mood" by Duke Ellington. The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). It includes various musical notations such as eighth notes, quarter notes, and rests, along with handwritten chord symbols above the staves. The chords include D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, Gb7, Fmaj7, Eb7, Ab7, Dbmaj7, Bb7, Eb7, Ab7, Dbmaj7, Bb7, Eb7, Ab7, G-7, C7, D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, C7b9, and Fmaj7. The score concludes with a double bar line on the tenth staff.

(MED. SWING)

IN THE MOOD

-JDE GARLAND

N.C.

Bb7 Bb9 Eb9 Db6

[A] Ab6 Ab7

Db6 Db7 Ab6 Eb7

Ab6 Db6 E7 Bb-7 2. E7 Eb7 Ab6

[B] (PLAY 4x) Ab6 Bb7 Bb-7 Eb7 Ab6 Bb7 Bb-7 Eb7

SOLO 3rd AND 4th TIMES

Ab6 Bb7 Bb-7 Eb7 1,3. Eb7 Eb7 Eb7 Eb7 Eb7 Ab6

PLAY ON SOLO

2,4. Eb7 Eb7 Eb7 Eb7 Eb7 Ab6 N.C. UNISON

PLAY ON SOLO

C SOLO
(SOLO OVER **A** CHANGES)

E^b7 E⁷ E^b7 E⁷ E^b7 E^b+ A^b6

Musical staff 1: Treble clef, 4/4 time. Notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5. Chords: (E^b7), A^b6, E⁷ E^b9, A^b6 N.C., E^b7.

Musical staff 2: Treble clef, 4/4 time. Notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5. Chords: A^b6, E⁷ E^b9, A^b6 N.C., E^b7.

Musical staff 3: Treble clef, 4/4 time. Notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5. Chords: D^bb, D^b7, A^b6.

Musical staff 4: Treble clef, 4/4 time. Notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5. Chords: E^b7, N.C. (C), 1., 2.

Musical staff 5: Treble clef, 4/4 time. Notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5. Chords: N.C. (C), 3., D.S. AL (C).

Musical staff 6: Treble clef, 4/4 time. Notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5. Chords: N.C. (C), 3., D.S. AL (C).

Musical staff 7: Treble clef, 4/4 time. Notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5. Chords: N.C. (C), 3., D.S. AL (C).

Musical staff 8: Treble clef, 4/4 time. Notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5. Chords: N.C. (C), 3., D.S. AL (C).

Musical staff 9: Treble clef, 4/4 time. Notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5. Chords: N.C. (C), 3., D.S. AL (C).

(BALLAD) IN THE WEE SMALL HOURS OF THE MORNING

-DAVID MANN / BOB HILLIARD

Chords: C^{maj7} C^7 C^b C^+ C^{maj7} C^+ $D-7$ G^7

Chords: $D-7$ G^7 $E-7^b5$ A^7 $F\#-7^b5$ B^7 $E-7$ G^7

Chords: C^{maj7} C^7 C^b C^+ C^{maj7} $E-7^b5$ A^7

Chords: $D-7$ $D\#o7$ $E-7$ A^7 $1. D-7$ G^7 C^b $D-7$ G^7

Chords: $2. D-7$ A^b7^b5 G^7 C^b

(ROCK BALLAD)

IN YOUR QUIET PLACE

- KEITH JARRETT

E- B/D# D-7 G7 C G/B

(BASS TACET 1st X) (B.S. ENTERS)

A-7 G F#-7b5 B7 C D7 G A-7 A#7 G/B

C G/B A-7 G F#-7b5 B7#5(#9)

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

AFTER SOLOS, D.C. AL

C (FILL TO END) A-7 D7 G G A-7 A#7 G/B

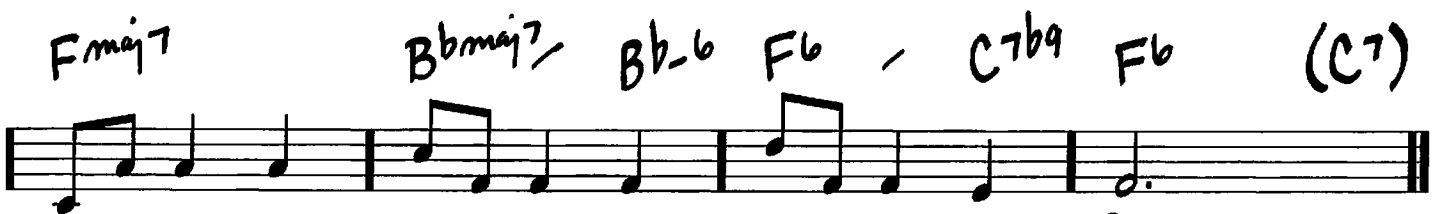
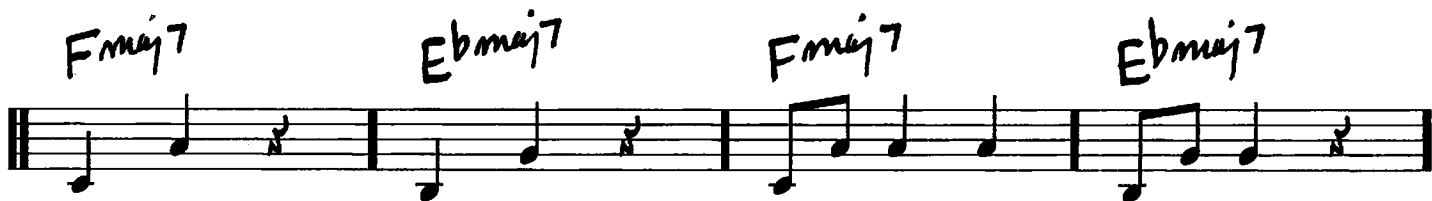
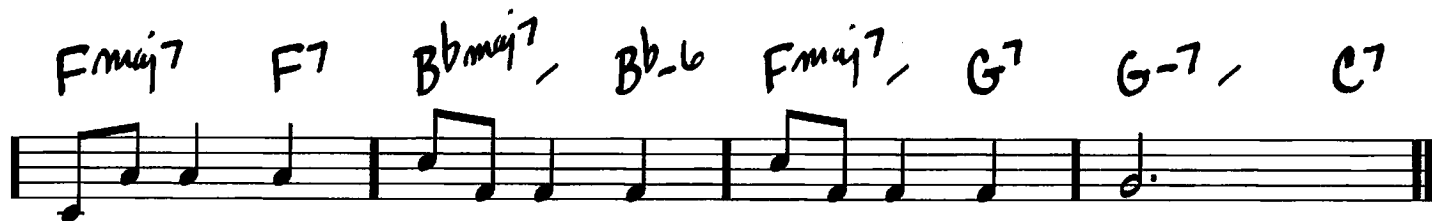
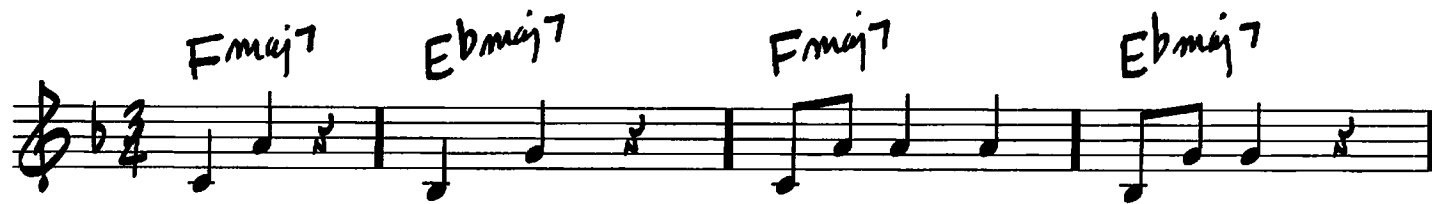
C G/B G A7 D7 G

2/2

(JAZZ WALTZ)

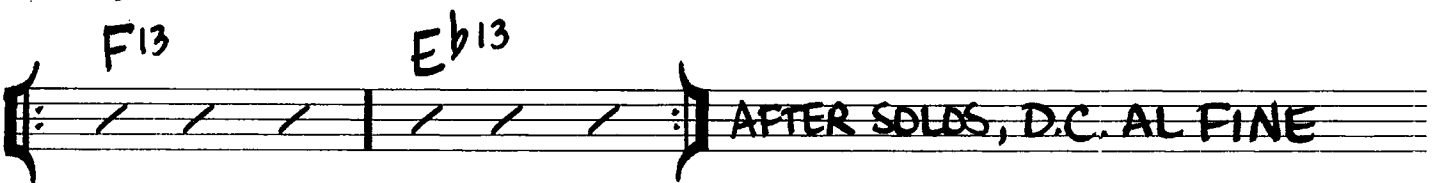
THE INCH WORM

-FRANK LOESSER



FINE

SOLDS



INDIAN LADY

- DON ELLIS

(SLOWLY)

A5 8

A (FAST)

Handwritten musical notation for the first system, including staves with notes and chords. Chords include A, D, A, E7Am4, and E7Am4. A handwritten note "CONT. RHYTHM SIM." is present.

Handwritten musical notation for the second system, including staves with notes and chords. Chords include A7, D7, A7, E7, A7, D7, A7, E7, A7, D, G, C, F, Bb, Eb, Ab, and E13.

Handwritten musical notation for the third system, including staves with notes and chords. Chords include A, D, A, E7Am4, A, D, A, E7Am4, and A7.

Handwritten musical notation for the fourth system, including staves with notes and chords. Chords include A7.

D.S. FOR SOLOS

AFTER SOLOS, D.S. - VAMP AND FADE ON E

214

(MED. UP)

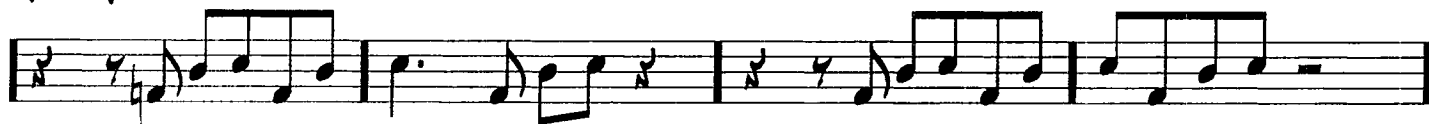
INNER URGE

-JOE HENDERSON

F#-7b5



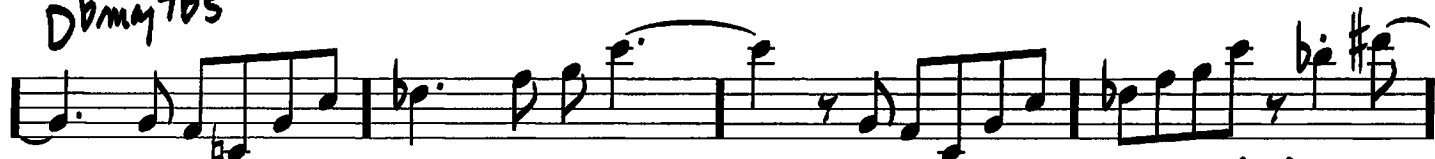
Fmaj7b5



E maj7b5



Dbmaj7b5



E maj7

Dbmaj7

Dmaj7

Bmaj7(#11)



Cmaj7

A maj7

Bb7

Gmaj7



(LAST x) ☺

REPEAT HEAD IN/OUT

(MED. BLUES)

INTERPLAY

-BILL EVANS

2/5

Handwritten musical score for "Interplay" by Bill Evans, featuring a 4-measure blues progression in F major. The score is written on four staves, each containing a 4-measure phrase. The chords and melodic lines are as follows:

- Staff 1:** F-7, Bb-7, F-7. Measures 1-4 contain a melodic line with triplets and eighth notes.
- Staff 2:** F7, Bb-7. Measures 1-4 contain a melodic line with triplets and eighth notes.
- Staff 3:** F-7, Ab7, G-7b5. Measures 1-4 contain a melodic line with triplets and eighth notes.
- Staff 4:** C7, F-7, D-7b5, Dbmaj7, Gbmaj7. Measures 1-4 contain a melodic line with triplets and eighth notes.

(MED. UP)

THE INTREPID FOX

- FREDDIE HUBBARD

Handwritten musical score for "The Intrepid Fox" by Freddie Hubbard. The score is written in 4/4 time and includes various musical notations, including notes, rests, and bar lines. The key signature is one flat (Bb).

Chord progressions and markings include:

- C-7 N.C.
- C-7
- Bmaj7#11
- Bb7sus4
- A7sus4 F#7sus4 Eb7sus4
- C7sus4 A7sus4 F#7sus4 F7sus4 (FINE)
- 2.
- Bb7sus4 Db7sus4 Eb7sus4 Bb7sus4 Db7sus4 Eb7sus4 F7sus4
- Bb7sus4 Db7sus4 Eb7sus4 F7sus4 G7sus4 A7sus4
- (SOLOS) C-7 Bmaj7#11 Bb7sus4
- (TAKE 2ND ENDING) F7sus4
- D.S. AL
- AFTER SOLOS, D.S. AL FINE (PLAY PICKUP) (TAKE REPEAT)

INVITATION

-BRONISLAW KAPER/
PAUL FRANCIS WEBSTER

Handwritten musical score for "Invitation" by Bronislaw Kaper and Paul Francis Webster. The score is written on ten staves in 4/4 time. The key signature has two flats (Bb and Eb). The score includes various chords and triplets.

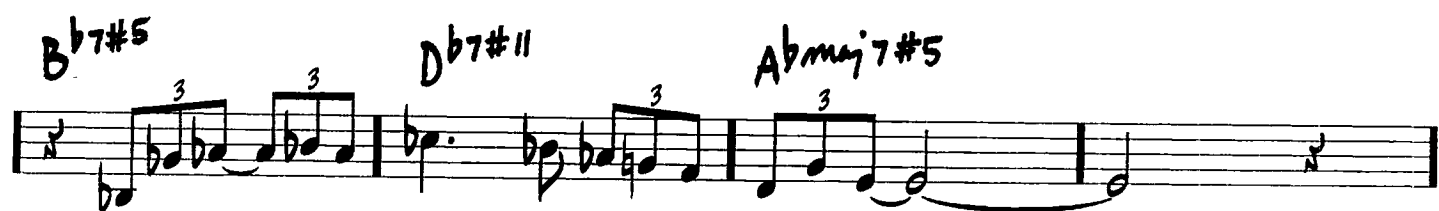
Chords and markings:

- Staff 1: C-7 (triplet), Bb7
- Staff 2: C-7 (triplet), F7, Bb7
- Staff 3: Eb-7 (triplet), Eb7, Ab7, Db7
- Staff 4: C#-7 (triplet), Gb7#5, B-7
- Staff 5: B-7 (triplet), E7#5, A-7
- Staff 6: A-7 (triplet), D7#5, G-7
- Staff 7: Eb7b5, D7b9, G7#5
- Staff 8: D.C. AL
- Staff 9: B7b5, F-7b5, Bb7#9, Eb-(maj7) (D7#9 G7#9)

(MED.)

IRIS

-WAYNE SHORTER



ISN'T IT ROMANTIC?

-RICHARD RODGERS/
LORENZ HART

Handwritten musical score for "Isn't It Romantic?" in 4/4 time, featuring piano accompaniment with chords and melodic lines.

Chords: (Bb7), Eb6, C-7, F-7, Bb7, Ebmaj7, Eo7, F-7, Bb7, Eb6, C-7, F-7, Bb7, Ebmaj7, Bb-7, Eb7, Bb7, G7, C-7, G7/B, Bb-7, Eb7, Abmaj7, C7/G, F-, D-7b5, G7, C-7, F7, Bb7, Bb7, F-, F-/Eb, D-7b5, G7, C-, C-/Bb, C-/A, Ab-6, G-7, Gb7, F-7, Bb7, Eb6, Ab-6, Eb6, (Bb7).

First Ending: 1. Abmaj7, Bb7, G7, C-7, G7/B, Bb-7, Eb7.

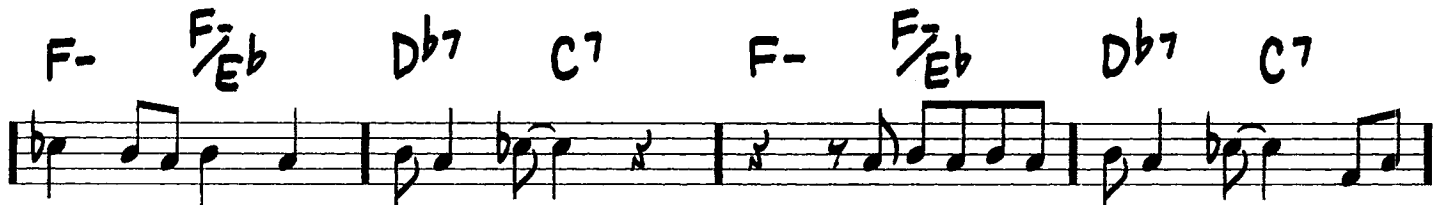
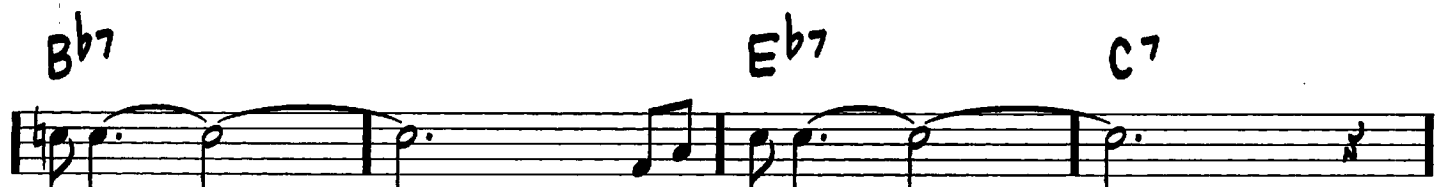
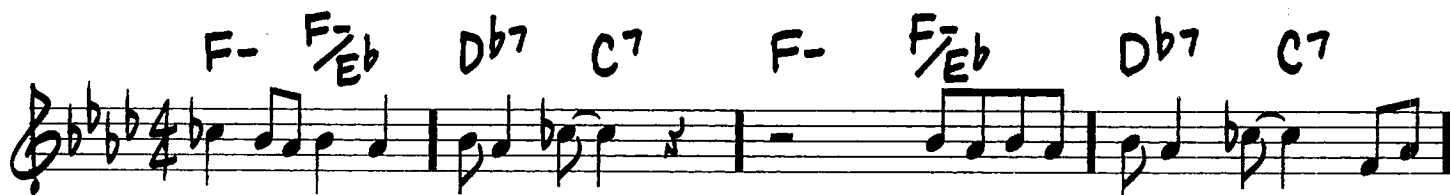
Second Ending: 2. F-, F-/Eb, D-7b5, G7, C-, C-/Bb, C-/A, Ab-6.

Final Chords: G-7, Gb7, F-7, Bb7, Eb6, Ab-6, Eb6, (Bb7).

Tempo/Style: FINE

IS YOU IS, OR IS YOU AIN'T (MA'BABY)

- BILLY AUSTIN / LOUIS JORDAN



Handwritten musical notation on a single staff, showing a sequence of chords and notes. The chords are labeled above the staff: $Bb7$, $Bb-7$, $Eb7$, $Ab6$, $Eb-7$, and $Ab7$. The notes are written on the staff, with some notes tied across measures. The notation is handwritten and includes a double bar line at the end.

— Dbmaj7 Db-7 Abmaj7 Eb-7 Ab7




Handwritten musical notation on a single staff, showing a sequence of chords and notes:

- Chord: Dbmaj7
- Chord: Db-7
- Chord: C-7b5
- Chord: F7
- Chord: Bb-7
- Chord: G-7b5
- Chord: C7


The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The notes are: D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

F- C⁷/_G F⁻/_{A^b} C⁷/_G F- / / 4 / B¹³

— B^b7 B^b-7 E^b7 A^b6 G^b7b5 F7



Bb7 Bb-7 Eb7 Ab6 (Db7 C7)



(MED. SWING)

ISOTOPE

-JOE HENDERSON

Chords: C7, Eb7, D7, G7, C7, F7, Bb7, C7, E-7/A, Eb-7/Ab, D-7, G7, C7, A7, Gb7, Eb7.

Triplets are marked with a '3' over the notes.

SOLOS

Chord: C7

Chords: F7, Bb7, C, A7

Chords: Ab7, G7, C7, A7, Gb7, Eb7

REPEAT HEAD IN/OUT
AFTER SOLOS, D.C. AL

Chords: C7, A7, Gb7, Eb7, C7

ISRAEL

- JOHN CARISI

(SWING)

Handwritten musical score for "ISRAEL" by John Carisi. The score is written on a single staff in 4/4 time with a key signature of one flat (Bb). It consists of four lines of music. The first line starts with a D- chord and features a triplet of eighth notes. The second line has D7b9, G-, G-(#5), G-b, and A7(#9) chords. The third line includes Dmaj7, Fmaj7, and Bbmaj7 chords, with triplets in the final two measures. The fourth line has A7, D-, F7, Bb7, and A7 chords, also featuring a triplet. The score ends with a double bar line. Below the main staff are three sets of empty five-line staves for additional notation.

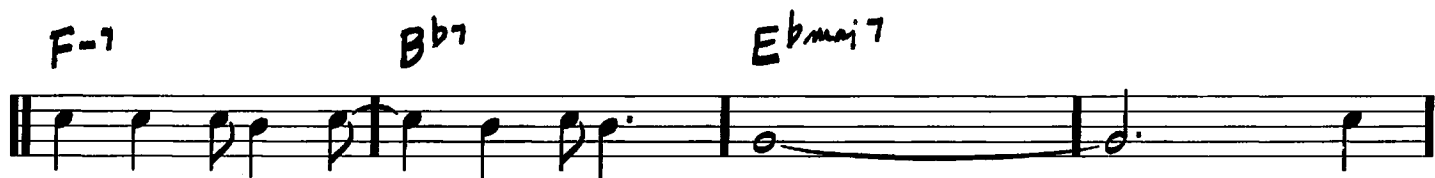
224

(SWING)

IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

-DUKE ELLINGTON/IRVING MILLS



(BALLAD)

IT'S EASY TO REMEMBER

- RICHARD RODGERS / LORENZ HART

Handwritten musical score for "It's Easy to Remember" in B-flat major, 4/4 time. The score consists of six staves of music with various chords and melodic lines. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is written in a ballad style with a slow tempo.

Chords and notation across the staves:

- Staff 1: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb7Eb7
- Staff 2: Ab7, Abmaj7, Db7, C-7b5, F7, F-7Bb7, G-7, C7b9, Eb6
- Staff 3: Bb-7, Eb7, Abmaj7, F-7, Bb-7, Eb7, Abmaj7
- Staff 4: Ab-7, Db7, Gbmaj7, Eb-7, C-7b5, F7b9, Bb7, G-7, C7b9
- Staff 5: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb-7Eb7
- Staff 6: Ab7, Abmaj7, Db7, C-7b5, F7, F-7Bb7, Eb6, (G-7, C7b9)

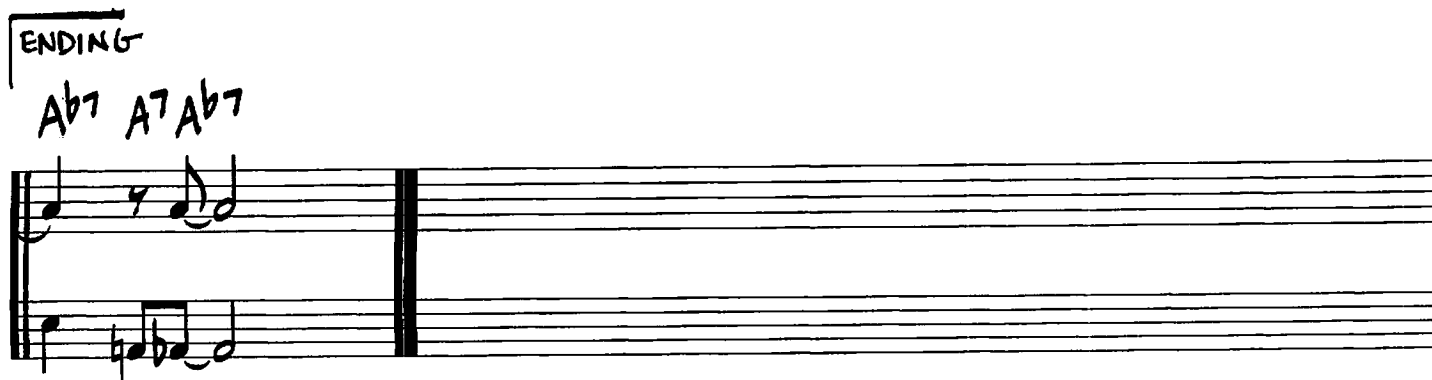
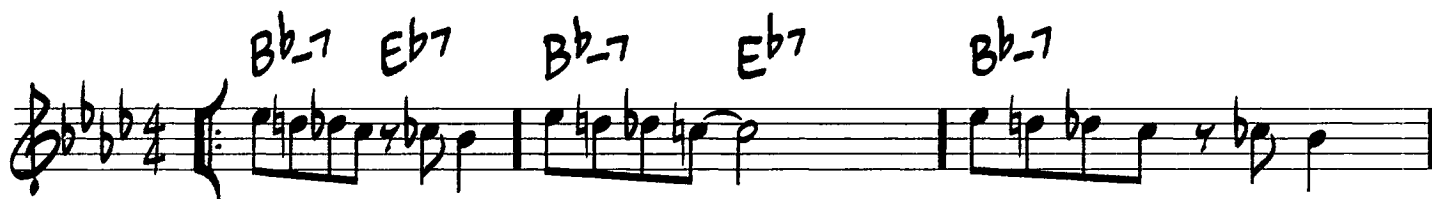
226

(MED. 2 BEAT)
♩ = 132

JELLY ROLL

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

JORDU

-DUKE JORDAN

(MED. UP JAZZ)

N.C.

[A] $\frac{8}{4}$ D7 G7 C- N.C.

F7 Bb7 Ebmaj7 N.C.

D7 G7 C-

1. Ab7

G7 N.C.

2. Ab7

G7

[B] G7 C7 F7 Bb7 Eb7 Ab7 Db7

F7 Bb7 Eb7 Ab7 Db7 Gb7 G7 N.C.

[A] D7 G7 C- N.C.

F7 Bb7 Ebmaj7 N.C.

D7 G7 C-

Ab7

G7

D.S. FOR SOLOS [A][A][B][A]

CHANGES ON THE BEAT - COMP. THROUGH BREAKS

AFTER SOLOS, D.C. AL

Ab7

G7

Gb7

B7

Bb7

Eb7

Ab7

G7

Ab7

G7 N.C.

C-(maj7)

(MED. BOSSA)

JOURNEY TO RECIFE

- RICHARD EVANS/
NORMAN GIMBEL

Handwritten musical score for "Journey to Recife" in 4/4 time. The score consists of five staves of music with various chords and melodic lines. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The chords are: Ebmaj7, F-7, Bb7#5(b9) Bb7, F7, F-7, Bb7, Bb-7, Eb7, Abmaj7, Db7, C-7, G7b9, C-7, 1. A°7, Ab7, G-7, Gb7, F-7, Bb7, 2. A°7, Ab7, G-7, Gb7, C7#5(b9), Eb7b5, Ebmaj7, (F-7 Bb7).

(MED.)

JOY SPRING

-CLIFFORD BROWN

229

Handwritten musical score for "Joy Spring" by Clifford Brown. The score is written on ten staves in 4/4 time. It features a variety of chords including Fmaj7, G-7, C7, Fb6, Ab-7, Db7, Bb-7, Eb7, Gbmaj7, Ab-7, Db7, B-7, E7, Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7, Gbmaj7, G-7, C7, Fbmaj7, F-7, Bb7, Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fbmaj7, G-7, C7, Fbmaj7, Bb-7, Eb7, F/A, Ab6, G-7, C7, Fb6, (G-7 C7), and FINE. The notation includes eighth and sixteenth notes, triplets, and rests. The key signature has one flat (Bb).

JUJU

-WAYNE SHORTER

(SWING)

INTRO

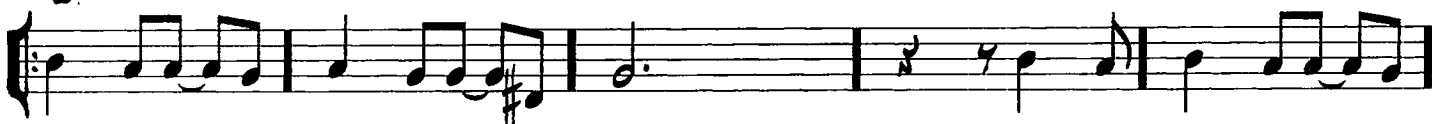
B7#5



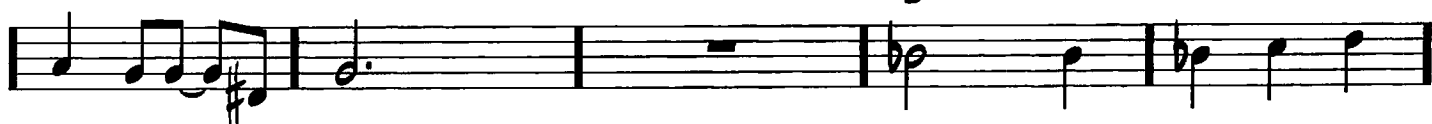
HEAD

(VAMP)

B7#5



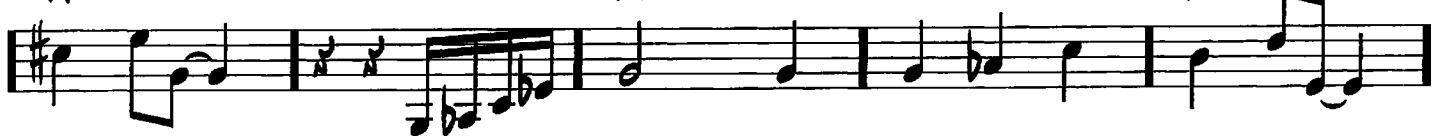
Bb7#5



A7

Abmaj7

E-7



Fmaj7

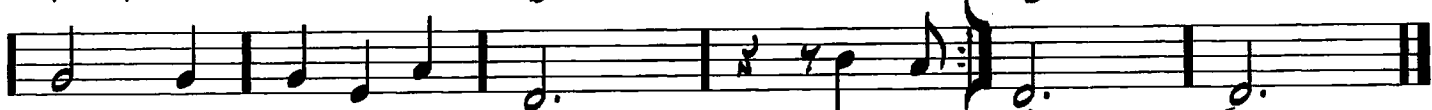
B-7



Fmaj7

B-7

B-7



AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(BALLAD)

JUNE IN JANUARY

231
- LEO ROBIN/
RALPH RAINGER

Handwritten musical score for "June in January" (Ballad). The score is in 4/4 time, key of B-flat major (two flats). The notation includes various chords and triplets.

Chords and markings:

- Staff 1: Ebmaj7, C7, F-7
- Staff 2: Bb7, F-7, Bb7, G-7, C7, F-7, Bb7
- Staff 3: 2. Ebmaj7, G7#5, G7, C-7, Ab7
- Staff 4: C-7, D-7b5, G7, C-7
- Staff 5: F7, F-7, Bb7, Ebmaj7, C7
- Staff 6: F-7, Bb7, F-7, Bb7
- Staff 7: Eb6
- Staff 8: FINE

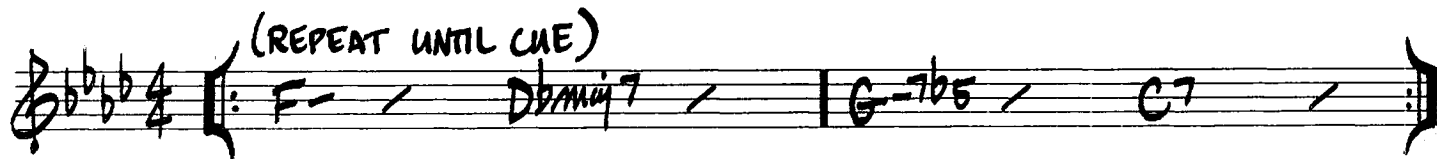
(MED. UP SWING)
♩ = 180

JUMP MONK

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com



SOLO



(COLLECTIVE IMPROV)



B \flat -G \flat maj7C-7 \flat 5

F7

B \flat -7A \flat 7G-7 \flat 5

C7

[A]

F-

D \flat maj7
8vbG-7 \flat 5

C7

F-

D \flat maj7
8vbG-7 \flat 5

C7

SOLO

F-

F \flat /E \flat D \flat 7

C7

(COLLECTIVE IMPROV)

B \flat -B \flat -
A \flat G-7 \flat 5G \flat 7 (TO SOLOS)

(ENDING)

G \flat maj7

(MED. BALLAD)

JUST ONE MORE CHANCE

- ARTHUR JOHNSTON

SAM COSLOW

Handwritten musical score for "Just One More Chance" in G major, 4/4 time. The score consists of 11 staves of music. The chords and musical notation are as follows:

- Staff 1: G^{maj7} (first measure), A^{-7} D^7 (second measure), A^{-7} D^7 (third measure), A^{-7} D^7 (fourth measure).
- Staff 2: A^{-7} D^7 (first measure), A^{-7} D^7 (second measure), G^{maj7} E^b7 (third measure), A^{-7} D^7 (fourth measure).
- Staff 3: G^6 E^b7 $D^{\sharp5}$ G^6 (first measure), D^{-7} G^7 C^{maj7} (second measure).
- Staff 4: A^{-7b5} D^7 G^{maj7} (first measure), B^{-7b5} E^7 A^{-7} (second measure).
- Staff 5: E^{-7} A^7 A^{-7} D^7 G^{maj7} (first measure).
- Staff 6: A^{-7} D^7 A^{-7} D^7 A^{-7} D^7 A^{-7} D^7 (first measure).
- Staff 7: G^6 E^b7 $D^{\sharp5}$ G^6 (first measure).
- Staff 8: (Empty staff with a double bar line at the end).

(MED. SWING)

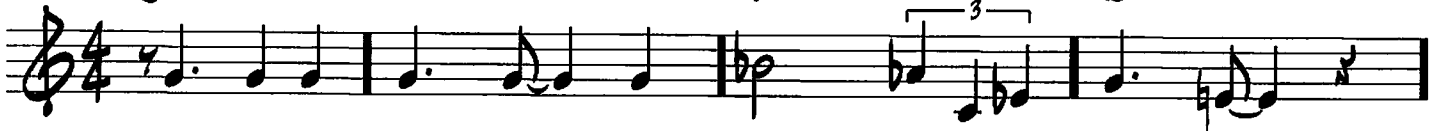
LADY BIRD

-TADD DAMERON

Cmaj7

F-7

Bb7



Cmaj7

Bb-7

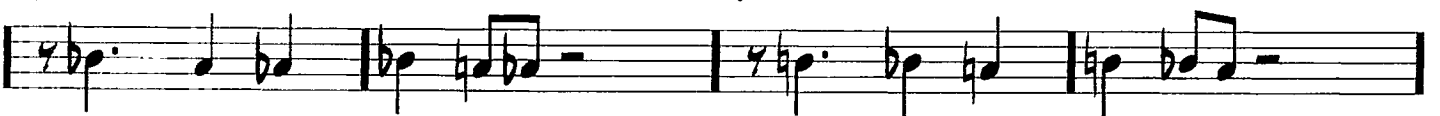
Eb7



Abmaj7

A-7

D7



D-7

G7

Cmaj7

Eb7

Abmaj7

Db7



Cmaj7

Eb7

Abmaj7

Db7

C6/9

AFTER SOLOS,
D.C. AL

RIT.

KELO

-J.J. JOHNSON

(MED. UP SWING)

INTRO

Handwritten musical notation for the Intro section, featuring various chords and drum patterns.

Chords: E7#9, A7b9, Bb7, Ebmaj7, A7#9/B, D7#5#9, Db7#5#9, C7#5#9, Bb-7, C7b9, F-7, D7#5(#9), G7#5, Abmaj7, Dbmaj7, D-7, E7#9/B, C7#9, C7b9.

Drum patterns: (DRUMS), (DRUMS), (DRUMS), (DRUMS), (DRUMS).

Other markings: 3, 3, 3.

Section A

Handwritten musical notation for Section A, featuring various chords and a time signature change.

Chords: F-, Bb-7, /Ab, G-7b5, /F, Eo7, C7b9, F-, F7/A, Bb-7, A7b9, Abmaj7, G7#9, E7#9, A7b9.

Time signature: (TIME).

Other markings: (4).

[B] A^b-7 D^b7 B^b-7 E^b7

(TIME)

 A^b-9 D^b7 $G-7$ $C7^b9$ $C7^{\#9}$

[C]

 $F-$ B^b-7 $/A^b$ $G-7^b5$ $/F$ E^o7 $C7^b9$ $F- \quad F7/A$ B^b-7 $A7^b9$ $A^bmi^{\#}7$ $G7^{\#9}$ $E7^{\#9}$ $A7^b9$ B^b7

(4)

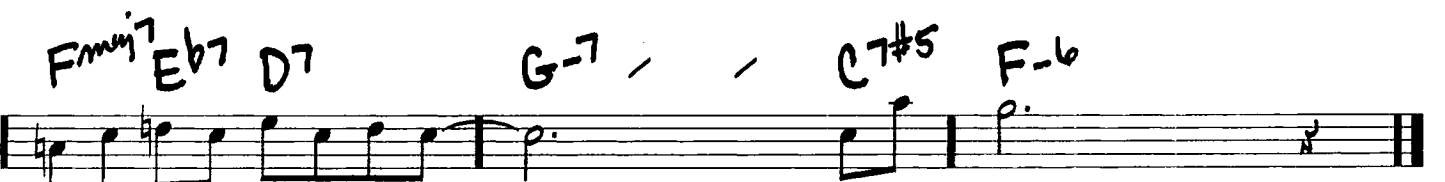
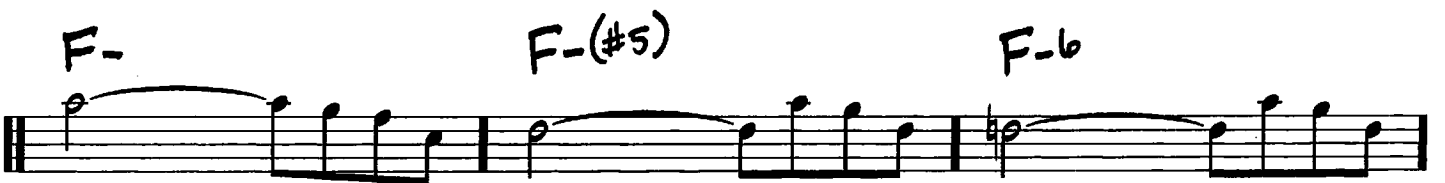
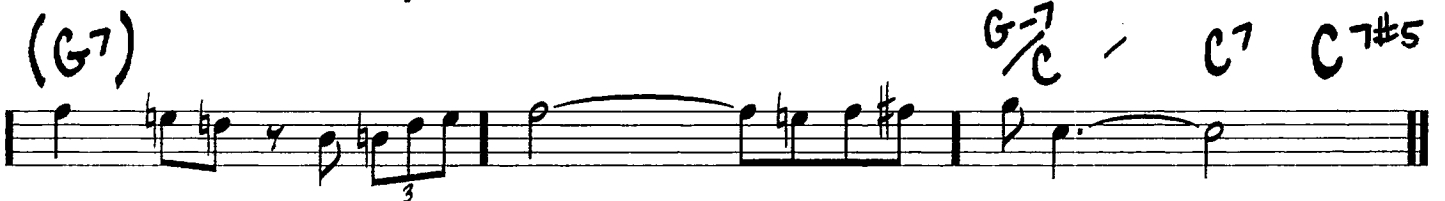
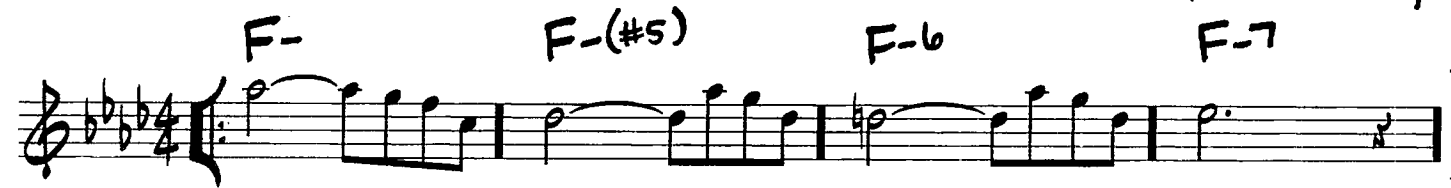
 $E^bmi^{\#}7 \quad A7^{\text{trist}}/B$ $C7^{\text{trist}}/D$ $B7^{\text{trist}}/C^{\#} \quad B^b7^{\text{trist}}/C \quad (C7)$

(SOLO BREAK)-----

D.S. FOR SOLOS

(SLOW BLUES) LADY SINGS THE BLUES

- HERBERT NICHOLS/BILLIE HOLIDAY



RIT. (LAST x)

FINE

(BALLAD)

LANENT

-J.J. JOHNSON

Handwritten musical score for the ballad "LANENT" by J.J. Johnson. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb). The score is divided into measures by vertical bar lines. Chords are written above the staff, and some measures contain triplets indicated by a '3' and a bracket. The piece ends with a double bar line and the word "FINE".

Chords and measures shown:

- Measure 1: F-9
- Measure 2: Eb-7 Ab7
- Measure 3: Dbmaj7
- Measure 4: G-7b5 C7
- Measure 5: Fmaj7
- Measure 6: D-9
- Measure 7: G-7
- Measure 8: E-7b5 / A A7#9
- Measure 9: D- D-7 / C Bbmaj7
- Measure 10: A-7
- Measure 11: D-7
- Measure 12: G-7
- Measure 13: C7b9
- Measure 14: F-7 Bb7
- Measure 15: Eb-7 Ab7
- Measure 16: G-7b5
- Measure 17: C7b9
- Measure 18: F-9
- Measure 19: Eb-7 Ab7
- Measure 20: Dbmaj7
- Measure 21: G-7b5 C7
- Measure 22: Fmaj7
- Measure 23: D-9
- Measure 24: G-7
- Measure 25: E-7b5 / A A7#9
- Measure 26: D- D-7 / C Bbmaj7
- Measure 27: A-7
- Measure 28: D-7
- Measure 29: B-7b5
- Measure 30: Bb-7 Eb7
- Measure 31: Fmaj7 D-7
- Measure 32: G-7 C7
- Measure 33: F6 (D-7 G-7b5 C7b9)

Triplet markings (3) are present in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, and 33.

FINE

(EVEN 8th)

-GIL EVANS

The first staff of music is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a quarter rest, followed by a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4. This is followed by a repeat sign. After the repeat sign, there is a whole note chord E-7, which is sustained for the remainder of the staff.

The first staff of music for 'A-7' begins with a whole note on G4, followed by a half note on A4, and then a quarter note on B4. This is followed by a quarter rest, then a quarter note on C5, a quarter note on B4, and a quarter note on A4. The staff ends with a double bar line.

Handwritten musical notation for the first staff of 'The Sound of Silence'. The staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, marked with a handwritten 'E-7' above it. The second measure contains a half note A4. The third measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The fourth measure contains a quarter note E5, a quarter note D5, and a quarter note C5. The fifth measure contains a half note B4, marked with a handwritten 'A-7' above it. The sixth measure contains a half note A4. The seventh measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The eighth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The staff ends with a double bar line.

AFTER SOLOS, D.C. AL FINE
(TAKE REPEAT)

LAZY BIRD

(MED. UP)

Chord progression and musical notation for "Lazy Bird":

Staff 1: A-7 D7 C-7 F7 F-7 Bb7

Staff 2: Ebmaj7 A-7 D7 Gmaj7 1. B-7 Bb7 2. A-7 Bb7

Staff 3: B-7 E7 Amaj7 Bb-7 Eb7

Staff 4: A-7 D7 Gmaj7 Ab-7 Db7

Staff 5: A-7 D7 C-7 F7 F-7 Bb7

Staff 6: Ebmaj7 A-7 D7 Gmaj7 B-7 Bb7

Staff 7: B-7 E7b9 A-7 D7b9

Staff 8: Gmaj7 C7b9 Fmaj7 Bb7b9

Staff 9: A7b9 Abmaj7 Db9#11

GRAD. RIT TO END

242

(MED. SLOW)

LAZY RIVER

- HOAGY CARMICHAEL /
SIDNEY ARODIN

Handwritten musical score for "Lazy River" in 4/4 time. The score consists of six staves of music. The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked "(MED. SLOW)". The melody is written in treble clef. Chords are written above the staff. The score ends with a double bar line on the sixth staff.

Chords and notes for each staff:

- Staff 1: D7, Db7 C7, G7, Ab7 G7
- Staff 2: C7, Db7 C7, F, G7 C7, F6, A7
- Staff 3: D7, Db7 C7, G7, Ab7 G7
- Staff 4: Bb, Bb7, F, D7, G7, C7, F, D7
- Staff 5: G7, C7, F6, (A7)
- Staff 6: (Empty staff with double bar line)

(MED.) LIKE SOMEONE IN LOVE

243

-JIMMY VAN HEUSEN/JOHNNY BURKE

Handwritten musical score for the song "Like Someone in Love" (Medley). The score is written on a single staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is 4/4. The melody is written in a simple, accessible style, with notes and rests clearly marked. Chord symbols are written above the staff, indicating the harmonic structure. The score is divided into two main sections, labeled 1. and 2., with a repeat sign at the end of the first section.

Chord symbols and measures:

- Measure 1: Ebmaj7 / D
- Measure 2: C-7 / Bb
- Measure 3: F7/A Bb7/Ab
- Measure 4: G-7 C7
- Measure 5: F-7
- Measure 6: Bb7
- Measure 7: Ebmaj7
- Measure 8: Bb-7
- Measure 9: Eb7
- Measure 10: 1. Ab6
- Measure 11: D-7
- Measure 12: G7
- Measure 13: Cmaj7
- Measure 14: C-7
- Measure 15: F7
- Measure 16: F-7
- Measure 17: Bb7#5
- Measure 18: 2. Ab6
- Measure 19: D-7
- Measure 20: G7
- Measure 21: Cmaj7
- Measure 22: F#o7
- Measure 23: G-7
- Measure 24: C7
- Measure 25: F-7
- Measure 26: Bb7
- Measure 27: Eb6
- Measure 28: (F-7 Bb7)

244

(FAST SWING)

LIMEHOUSE BLUES

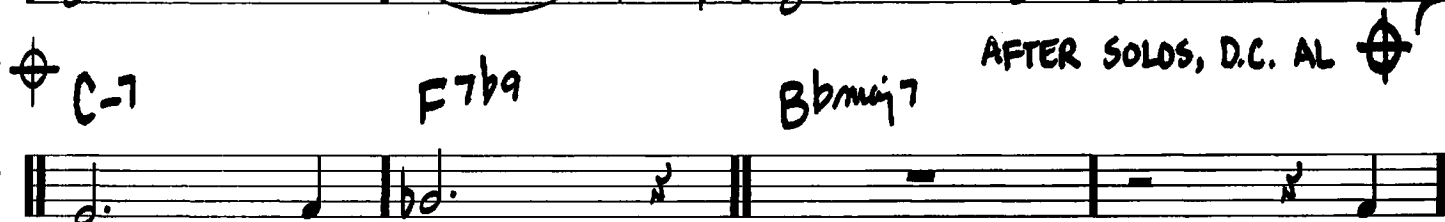
-PHILIP BRAHAM/
DOUGLAS FURBER

(BOSSA)

LITTLE BOAT

- ROBERTO MENESCAL/
RONALDO BOSCOLI/
BUDDY KAYE

245

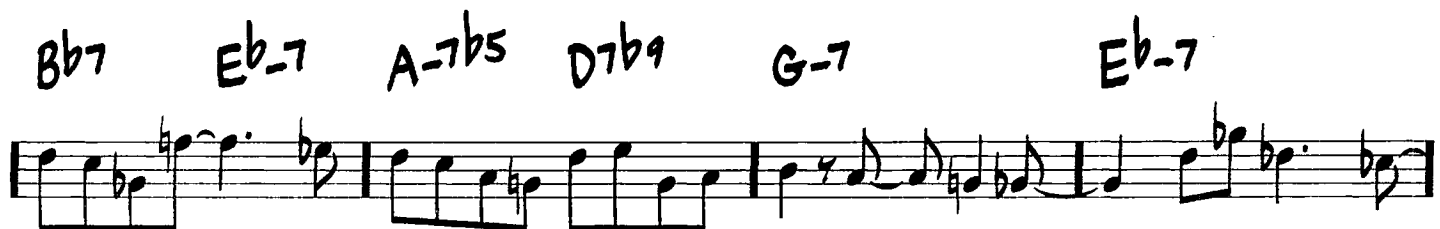
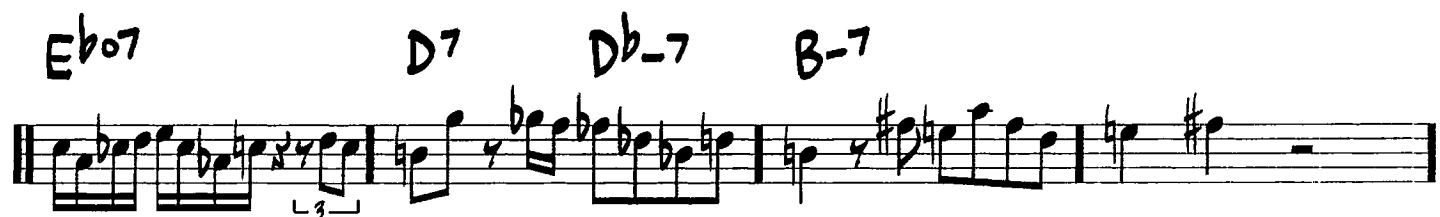
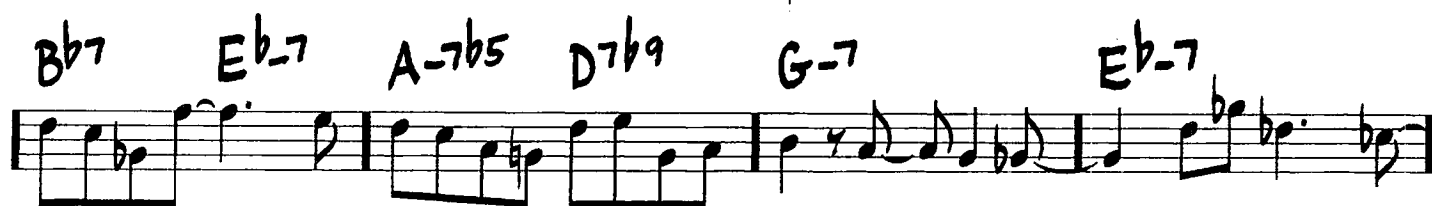


246

(MED.)

LINES AND SPACES

-JBE LOVANO



Ab-7

Bb07

Cbmaj7



Eb07

D7

Db-7

B-7



A-7



(A-7)



AFTER SOLDS, D.C. AL

⊕ Eb07

D7

Db-7

B-7

A-7

G-7



248

(♩ = 120)

LITHA

-CHICK COREA

Dmaj7 C#-7 Bmaj7 B \flat -7
 Abmaj7 G-7 Fmaj7(#11)
 (Fmaj7(#11)) Dmaj7
 (Dmaj7) Ebmaj7
 (Ebmaj7) Cmaj7
 (Cmaj7) C-7/F
 (C-7/F) B7#9

(B7#9)

(SWING)

E-7

(♩ = ♩)

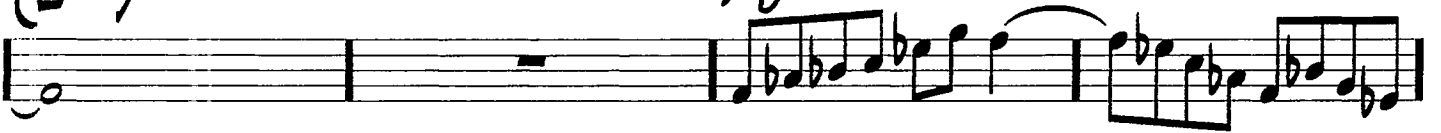


(E-7)



(E-7)

F- / Bb



(F- / Bb)



(F- / Bb)

A-



(A-)

SOLO

A-

Eb7



(MED.)

LITTLE WALTZ

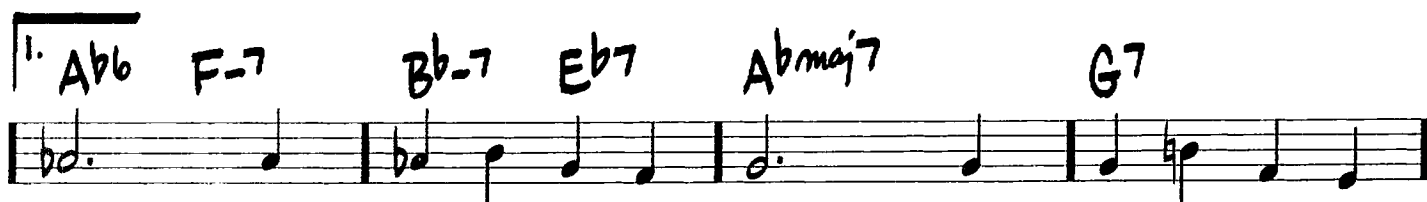
-RON CARTER

Handwritten musical score for "Little Waltz" by Ron Carter. The score is written on six staves in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. The music features various chords and melodic lines. The first staff starts with a repeat sign and includes chords F-, C7/E, Eb-6, Dbmaj7, and G7. The second staff includes C7, F-, a first ending bracket over C7, a second ending bracket over C7, F-, and a slash with C7/E and F-/Eb. The third staff includes D-7b5, G7, C7, and F7. The fourth staff includes Bb-7, Eb7, Ab, and G7 C7 / with a (b) marking. The fifth staff includes F, C7/E, Eb-6, and Dbmaj7. The sixth staff includes G7, C7, and F. The score ends with a double bar line on the sixth staff.

(BALLAD
OR UP)

LONG AGO (AND FAR AWAY)

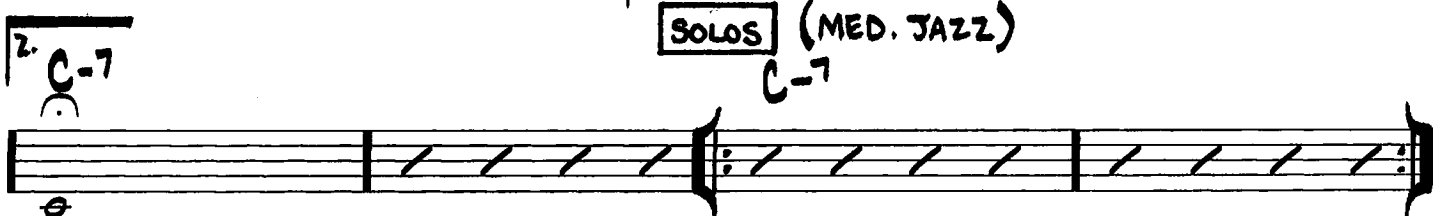
-SERGE KERN/IRA GERSHWIN



(BALLAD
FREELY)

LONNIE'S LAMENT

-JOHN COLTRANE



(BOSSA)

LOOK TO THE SKY

A $E^b \text{maj} 7$ $E^b - 7$ $A^b 7$

$E^b \text{maj} 7$ $G - 7$ $C 7^b 9$

$F - 7$ $A^b - 7$ $D^b 7$

$G - 7$ $G^b 7$ $F - 7$ $B^b 7 \#5$

B $E^b \text{maj} 7$ $E^b - 7$ $A^b 7$

$E^b \text{maj} 7$ $G - 7$ $C 7^b 9$

$F - 7$ $A^b - 7$ $D^b 7$

$G^b \text{maj} 7$ $E \text{maj} 7 \#11$ $E^b \text{maj} 7$ AFTER SOLOS, D.C. AL

$E^b \text{maj} 7$ $G - 7$ $C 7^b 9$ $F - 7$ $E \text{maj} 7 \#11$ $E^b \text{maj} 7$

$A^b - 7$ $D^b 7(b9)$ $G^b \text{maj} 7$ $E \text{maj} 7 \#11$ $E^b \text{maj} 7$

(MED. SLOW)

LOVE IS THE SWEETEST THING

-RAY NOBLE

Handwritten musical score for "Love is the Sweetest Thing" by Ray Noble. The score is written on a single staff in treble clef, key of D major (two sharps), and 4/4 time. The tempo is marked "MED. SLOW". The score consists of 16 measures, with the final measure ending with a double bar line. The notes are as follows:

- Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter)
- Measure 2: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter)
- Measure 3: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter)
- Measure 4: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter)
- Measure 5: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter)
- Measure 6: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter)
- Measure 7: F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter)
- Measure 8: B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter)
- Measure 9: E1 (quarter), D1 (quarter), C1 (quarter), B1 (quarter)
- Measure 10: A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter)
- Measure 11: D1 (quarter), C1 (quarter), B1 (quarter), A1 (quarter)
- Measure 12: G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter)
- Measure 13: C1 (quarter), B1 (quarter), A1 (quarter), G1 (quarter)
- Measure 14: B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter)
- Measure 15: E1 (quarter), D1 (quarter), C1 (quarter), B1 (quarter)
- Measure 16: A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter)

Chord symbols are written above the staff:

- Measures 1-4: D^b, B⁻⁷, E⁻⁷, A⁷, D^b, B⁻⁷, E⁷, A⁷
- Measures 5-8: A⁻⁷, D⁷, G^{major}7, E⁻⁷, B⁻⁷, E⁷, E⁻⁷, A⁷, A⁷, D^b
- Measures 9-12: B⁻⁷, F#⁻⁷, B⁷, E⁻⁷, A⁷, D^{major}7
- Measures 13-16: C#^{-7b5}, F#⁷, B⁻⁷, E⁷, E⁻⁷, A⁷

Handwritten annotations include triplets (three notes beamed together) in measures 6, 10, and 14.

LUCKY SOUTHERN

- KEITH JARRETT

(BOSSA)

INTRO

Dmaj7

Dmaj7#5

Dmaj7add6

Dmaj7#5



Dmaj7

E7



Gmaj7

Bb7

A7

Dmaj7

Ebmaj7#11



Dmaj7

E7



Gmaj7

Bb7

A7

Dmaj7



F#-7

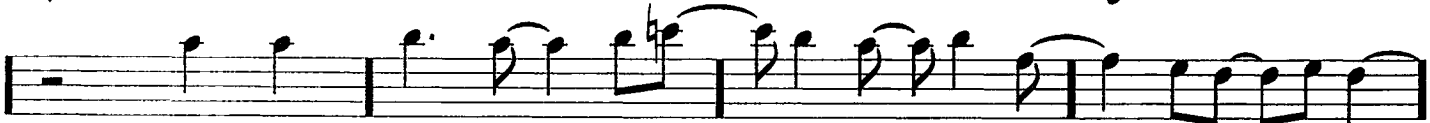
E-7



F#-7

A-7

D7



Gmaj7

G-7

D/F#

F07



E-7

Bb7

A7

Dmaj7

Ebmaj7#11



(MED.)

LULLABY OF BIRDLAND

-GEORGE SHEARING/GEORGE DAVIS WEISS

Handwritten musical score for "Lullaby of Birdland" in 4/4 time, featuring chords and melodic lines.

Chords: F-, D-7b5, G7b9, C7, F-, D-7b5, Bb-7, Eb7, Abmaj7, F-7, Bb-7, Eb7, 2. Abmaj7, G-7b5, C7, 2. Abmaj7, Eb7, Abmaj7, F7, Bb-7, Bb-7, Eb7, Abmaj7, F7, Bb-7, Bb-7, Eb7, Abmaj7, C7, F-, D-7b5, G7b9, C7, F-, D-7b5, Bb-7, Eb7, Abmaj7, F-7, Bb-7, Eb7, Abmaj7, Eb7, Ab6.

Melody: The melody is written on a single staff in 4/4 time. It begins with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line and the word "FINE".

(MED. ROCK
J = 14)

THE MAGICIAN IN YOU

- KEITH JARRETT

INTRO

Handwritten musical notation for the bass line of "The Bad and the Beautiful":

Key signature: Bb (B-flat), 7/Eb (7/E-flat)
Time signature: 4/4
Tempo: 120
Instrument: (BASS)
Rehearsal mark: % (PLAY 3x) %
Chord: A7

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature has one sharp (F#). The notation includes a treble clef, a repeat sign, and a key signature change to one sharp. The melody is written on a single staff with various notes, rests, and triplets. Chords are indicated above the staff: A, B-, F#7, G, A-7/D, G, and D/F#.

Handwritten musical notation on a single staff, featuring various chords and a melodic line. The chords are labeled above the staff: $C^\sharp - 7b5$, $G - 7/C$, F , $E -$, $D -$, $D - 7/C$, G/B , and C/Bb . The melody consists of eighth and quarter notes, with a triplet of eighth notes marked with a '3' under the first measure.

Aadd9 A/G $\overline{1. D/F\#}$ F C/E $\overline{2. D/F\#}$ F G⁷/C

B

F - F#7B7

Bb Bb-7 / Eb

1. (LAST x)

FINE

SOLO **A** **A** **B**

(MED. BALLAD)

LUSH LIFE

-BILLY STRAYHORN

Chords and musical notation for **LUSH LIFE** by Billy Strayhorn:

Staff 1: D^b6 C^b7 $D^b\text{maj}7$ C^b7

Staff 2: $D^b\text{maj}7$ C^b7 $D^b\text{maj}7$ E^b-7 $E^b\text{maj}7$ G^b-7 A^b-7 $D7$

Staff 3: D^b6 $D7$ $D^b\text{maj}7$ $D7(b5)$ $D^b\text{maj}7$ $G-7b5$ $C7$

Staff 4: $F-$ $F-6$ $F-7$ $F-6$ $F-$ $G-7$ G^b7b5

Staff 5: $F-$ $F-6$ $F-7$ $F-6$ $F-$ E^o7 E^b-7 A^b7

Staff 6: $B7b5$ B^b7 E^b-7 $A7b5$ E^b-7 A^b7

Staff 7: D^b6 $D7$ D^b6 $D7$ D^b6 $C7b5$ $B7$ $E^b\text{maj}7$ $E^b7\#5$ $D7$

Db6 D7 Db6 D7 Db6 Db7 C7 Fmaj7 E7#5 Eb7

Ab6 Eb7#9 Ab6 E-7 A7 D6 D-7 G7 C6 B7 Bb7 A7 Ab7

Db6 D7 Db6 D7 Db6 C7b5 B7 Bb7

Eb-7 Gb-7 Cb7 A7 Ab7 Dbmaj7 Db-7 Gb7 Cbmaj7 F-7 Bb7

Eb-7 Gb-7 Cb7 A7#5 Ab7 Emaj7 Eb6 Dmaj7 G7 Eb-7 D7 Dbmaj7

Empty musical staves for practice or additional notation.

MAHJONG

-WAYNE SHORTER

(MED.)

INTRO

(AFRO/LATIN)

F-11

E^b9

F-11

E^b9

HEAD

F-11

E^b9

F-11

E^b9

F-11

E^b9

F-11

E^b9D^bma⁹E^b9D^bma⁹E^b9D^bma⁹E^b9D^bma⁹E^b9(SWING)
D7^{#9}E^b-7 Ab7D^bma⁹D^b-7 G^b7

(AFRO/LATIN)

F-11

E^b9

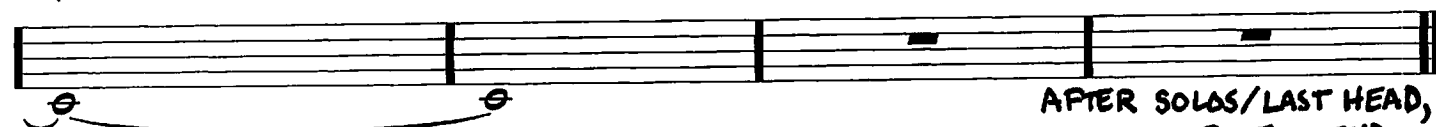
F-11

E^b9

F-11

E^b9

F-11

E^b9

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(MED.
EVEN 8ths)

MAIDEN VOYAGE

-HERBIE HANCOCK

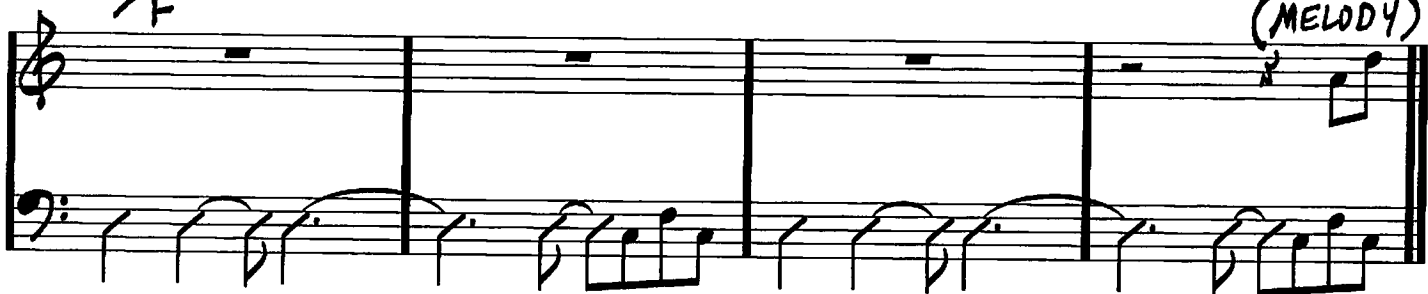
INTRO

A-7/D



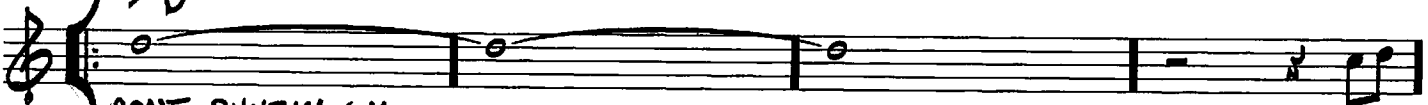
C-7/F

(MELODY)

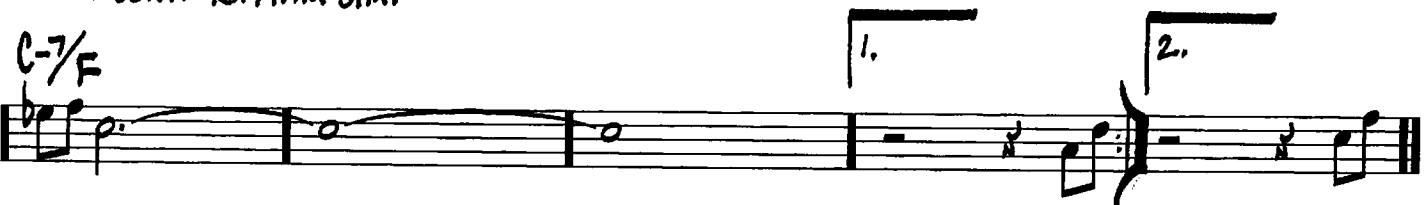


A-7/D

CONT. RHYTHM SIM.



C-7/F



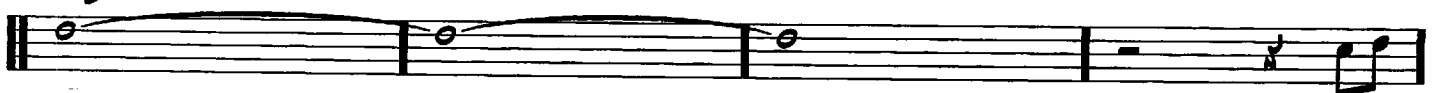
Bb-7/Eb



Ab-7/Db



A-7/D



C-7/F



AFTER SOLDS, LAST HEAD,
VAMP INTRO TILL END

262

(MED.
EVEN 8/15)

A MAN AND A WOMAN

(UN HOMME ET UNE FEMME)

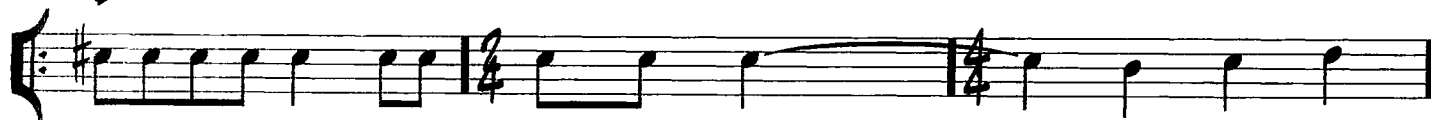
- FRANCIS LAI /

PIERRE BARON /

JERRY KELLER

Handwritten musical score for "A Man and a Woman" (Un Homme et une Femme). The score is written on ten staves, each with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. Chord symbols are written above the staves, including Dmaj7, C#7, Cmaj7, F#-7, B7, Emaj7, D-7, G7b9, Cmaj7, D-7, G7, Cb, F#-7, B7, Emaj7, E-7, A7, Dmaj7, and N.C. (No Chord). The score is marked with a tempo of "MED." and a time signature of "EVEN 8/15".

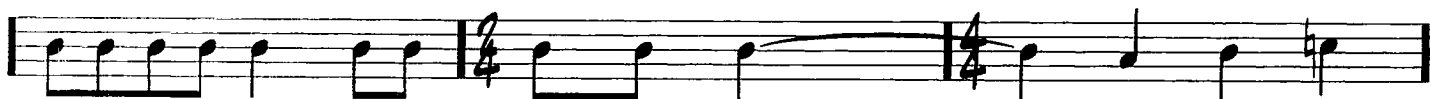
Dmaj7



C#7



Cmaj7

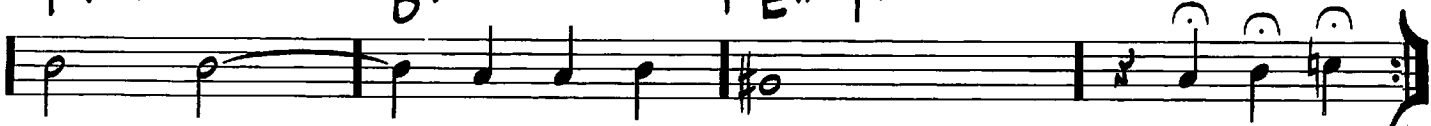


F#-7

B7

1. E^bmaj7

N.C.

2. E^bmaj7

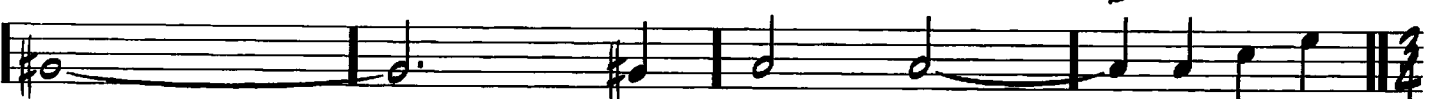
F#-7

B7

E^bmaj7

F#-7

B7

E^bmaj7E^bmaj7

Dmaj7



1.

E^bmaj7

2.

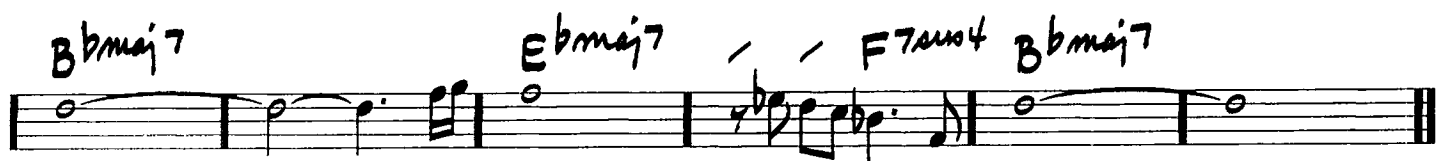
E^bmaj7E^bmaj7

264

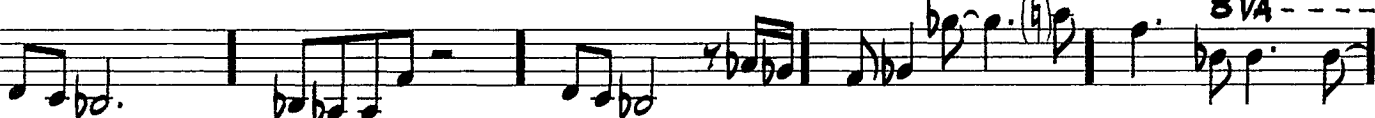
(ROCK
J=152)

MAN IN THE GREEN SHIRT


-JOE ZAWINUL



G- Db/Eb Eb/F Bb Eb- F7b9 Bbmaj7



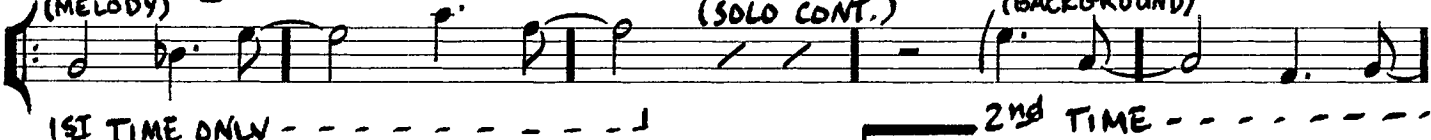
8VA- E7sus4 SOLO (HALF-TIME FEEL) E7sus4



ON CUE: C/F Bb/Eb C/D A/B Bb/C C/F Bb/Eb C/D A/B Bb/C

(MELODY) (SOLO CONT.) (BACKGROUND)

1st TIME ONLY - - - - - 2nd TIME - - - - -



C/Bb Bb/Eb C/D A/F# Bb/G C

1., 2. Bb/Eb C/A A/B Bb/C



3. Bb/Eb C Bb F G- F G- F6


(SOLD ENDS)



Bb F G- / / F Bb6

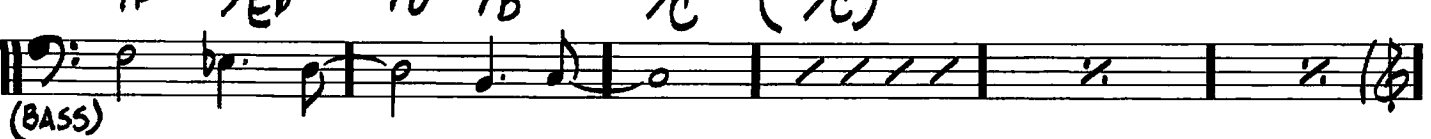
(END HALF-TIME FEEL) Bbmaj7

ON CUE: D.S. AL

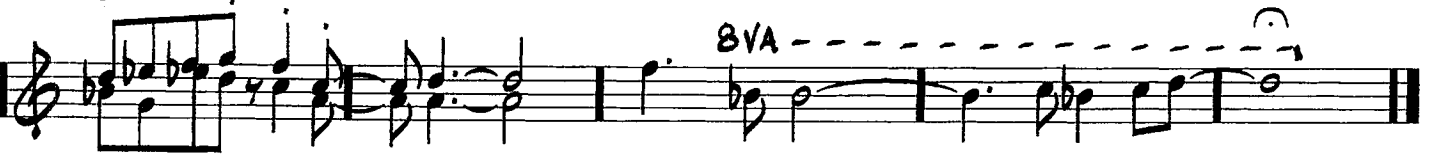


C/F Bb/Eb C/D A/B Bb/C (Bb/C)

(BASS)



Bbmaj7 BVA- E7sus4



MEDITATION

(MEDITACAO)

-ANTONIO CARLOS JOBIM/
NEWTON MENDONCA/
NORMAN GIMBEL

(BOSSA)

A C⁶ B⁷ ^{trans 4} B⁷

C⁶ E-⁷ A⁷ ^{#5}

D-⁷ F-⁷ B^{b7}

E-⁷ A⁷ ^{#5} D-⁷ G⁷ ^{#5}

B F^{ma} ⁷ F-⁷ B^{b7}

E-⁷ E^b ^{o7} D-⁷ G⁷ ^{#5}

A C⁶ B⁷ ^{trans 4} B⁷

C⁶ E-⁷ A⁷ ^{#5}

D-⁷ F-⁷ B^{b7}

E-⁷ A⁷ ^{#5} D-⁷ G⁷ C⁶ (G⁷ ^{#5})

(LATIN)

MEMORIES OF TOMORROW

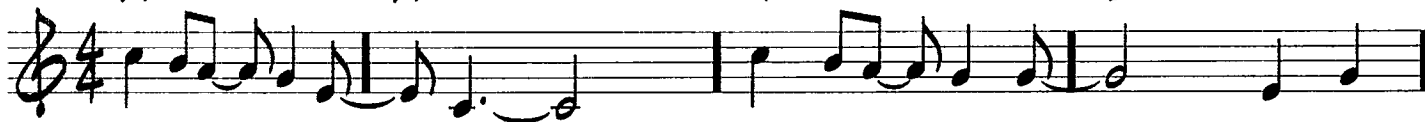
- KEITH JARRETT

A-

A-(maj 7)

A-7

E-7



F maj 7

F#o7

C maj 7 / G

G7 sus 4

C maj 7



D maj 7 / F#

F maj 7

C maj 7 / E

E b maj 7

A7



A b maj 7

F-7

B b 7 sus 4

C maj 7



B-7

B b 7

A-

F- / A b

C maj 7 / G

D maj 7 / F#

F maj 7



C maj 7 / G

G7 sus 4

C

(B-7 B b 7)



(MED.)

MICHELLE

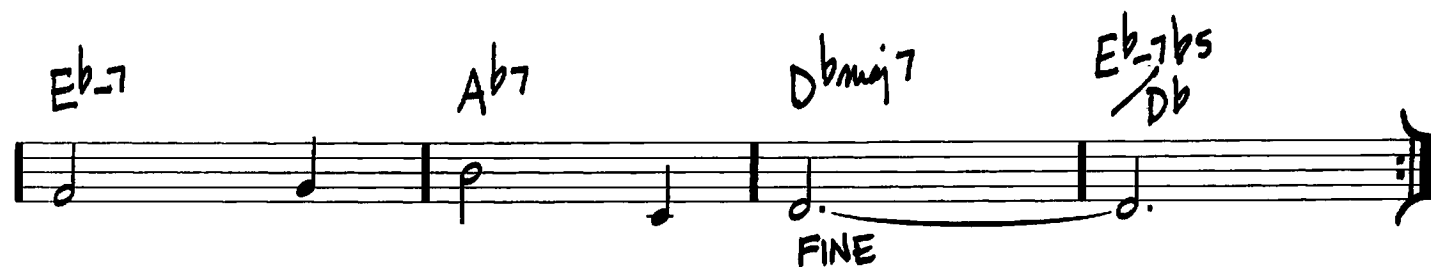
-JOHN LENNON/PAUL MCCARTNEY

Handwritten musical score for "MICHELLE" by John Lennon and Paul McCartney. The score is written on ten staves, alternating between treble and bass clefs. It includes various musical notations such as notes, rests, and triplets. Chord symbols are written above or below the notes, including F, B \flat -7, E \flat 6, D07, C, B07, F-, A \flat 7, D \flat , C7, F-/E, F-/E \flat , F-/D, D \flat ma \flat 7, and C. The score includes a "SOLO" section and a "2nd TIME, D.S. AL" section. The key signature has four flats (B \flat , E \flat , A \flat , D \flat) and the time signature is 4/4. The piece ends with a repeat sign and a final chord F.

REPEAT AS DESIRED (LAST TIME)

(MED.)

MIDNIGHT MOOD



270

(2104
EVEN 8ms)

MIDWESTERN NIGHTS DREAM

-PAT METHENY

A $B-9$ $G^{maj}9$ $E-7sus4$

$B-9$ $G^{maj}9$ $E-7sus4$

B $C\#-7$ $B^{maj}7(add6)$ $Bb-9$ $F-Ab$ $G-9$ $Bb-9$ $Gbmaj7(add6)$

$Ab-7$ $G\flat/B\flat$ $B^{maj}7(add6)$ $E^{maj}7\sharp11$



VAMP FOR SOLOS



AFTER SOLOS, D.S. AL

B⁻⁹ G^{maj9}B⁻⁹ G^{maj9}

REPEAT AND FADE



(MED. SLOW)

MILANO

-JOHN LEWIS

Handwritten musical score for "MILANO" by John Lewis. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one sharp (F#). The tempo is marked "MED. SLOW". The score consists of several measures with various chords and melodic lines.

Chords and notes visible in the score:

- Measures 1-4: D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7
- Measures 5-8: Fmaj7 D-7 G7 E-7 A7b9 D-7 G7 Cmaj7 A7b9 G-7 C7
- Measures 9-12: Fmaj7 F-7 E-7 A-7 D-7 G7 C7 G-7 C7#5
- Measures 13-16: Fmaj7 F-7 E-7 A-7 F#-7b5 B7b9 E-7 A7b9
- Measures 17-20: D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7
- Measures 21-24: Fmaj7 D-7 G7 E-7 A7b9 D-7 G7b9 C6 (A7#5)

AFTER SOLDS, D.C. AL

Handwritten musical score for "MILANO" by John Lewis. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one sharp (F#). The tempo is marked "MED. SLOW". The score consists of several measures with various chords and melodic lines.

Chords and notes visible in the score:

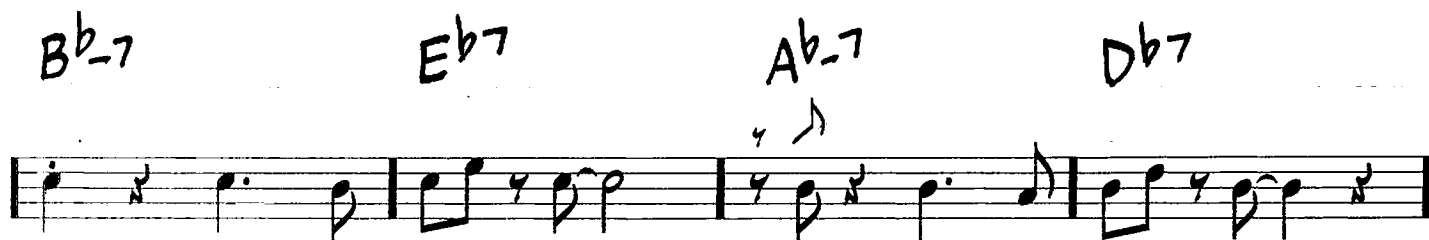
- Measures 25-28: E-7 A7#5 A7 D-7 G7b9 C6

RIT.

MINORITY

-GIGI GRACE

(MED. UP SWING)

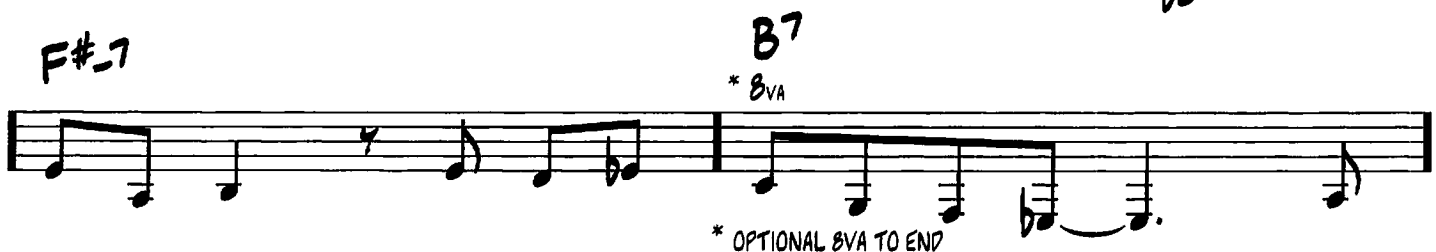


274

(MED.)

MISS ANN

-ERIC DOLPHY



(UP
♩=220)**MISSOURI UNCOMPROMISED**

-PAT METHENY

A A

Chords: B^b/A , D^b/A^b , E^b/G , $D/F^\#$, E , E/D , A

Measure 4 contains a triplet of eighth notes.

B $C^\#-9$ $D^{maj}9$ $C^\#-9$ $D^{maj}9$ B^b/A

C A

Chords: B^b/A , D^b/A^b , E^b/G , $D/F^\#$, E , E/D , A

Measure 12 contains a triplet of eighth notes.

LAST TIME TO \oplus

\oplus N.C.
UNISON

Measure 16 contains a triplet of eighth notes.

A^m4

276

(BRIGHT JAZZ)

MR. P.C.

-JOHN COLTRANE

C-

F-

C-

A^b7

G⁷

C-

MISTY

(BALLAD)

Handwritten musical score for "Misty" by Erroll Garner. The score is written on ten staves in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music features a mix of eighth and quarter notes, with many triplet markings. Chord symbols are written above the notes, including Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, G-7, C7, Eb6, Db9, Ebmaj7, Bb-7, Eb7b9, Abmaj7, A-7, D7, F7, G-7, C7b9, F-7, Bb7, Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, Eb6, (C-7, F-7, Bb7). The score includes repeat signs and first/second endings.

(BALLAD
♩ = 72)

MIYAKO

- WAYNE SHORTER

Chord progression for the first system:

- Measure 1: E-7/A
- Measure 2: A7
- Measure 3: C#-7/F#
- Measure 4: E-7
- Measure 5: Eb-7
- Measure 6: D-7
- Measure 7: G7b5
- Measure 8: Cmaj7
- Measure 9: A-7
- Measure 10: G-7
- Measure 11: Fmaj7
- Measure 12: E7#9
- Measure 13: Amaj7
- Measure 14: A-7
- Measure 15: Ab-7
- Measure 16: G7b5

Chord progression for the second system:

- Measure 17: F#-7b5
- Measure 18: B7b9
- Measure 19: E-7b5
- Measure 20: A7b9
- Measure 21: D-7
- Measure 22: C-7
- Measure 23: B-7
- Measure 24: E7
- Measure 25: Bb-7
- Measure 26: Eb7
- Measure 27: B-7
- Measure 28: 1. E7b9
- Measure 29: 2. E7b9

REPEAT HEAD IN
AFTER SOLOS, TAKE 2ND ENDING

(MED. SLOW)

MOOD INDIGO-DUKE ELLINGTON/IRVING MILLS/
ALBANY BIGARD**A**

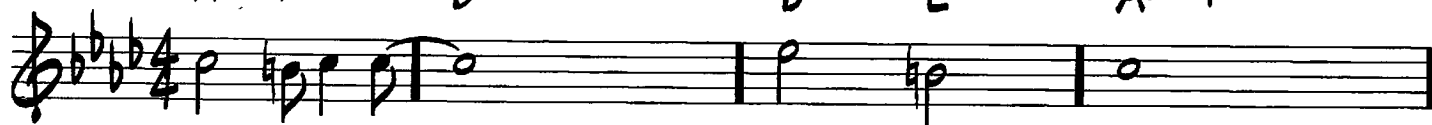
Abmaj7

Bb7

Bb-7

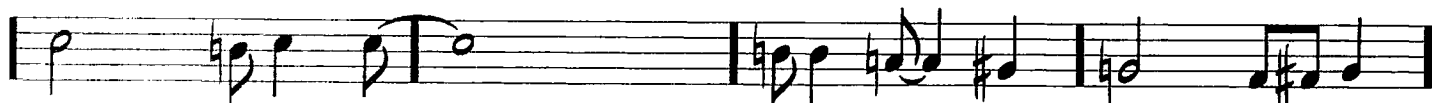
Eb7#5

Abmaj7



Bb7

E7 / B-7 E7 Eb7



Ab7

Eb-7

Ab7

Db6

Gb7

Eb7#5



Abmaj7

Bb7

Bb-7

Eb7#5

Abmaj7

**B**

Abmaj7

F7

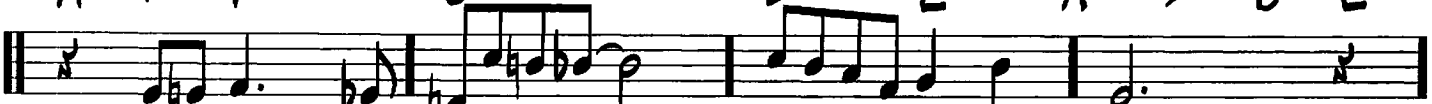
Bb7

Bb-7

Eb7

Abmaj7

Bb-7 Eb7



Abmaj7

F7

Bb7

E7

Eb7

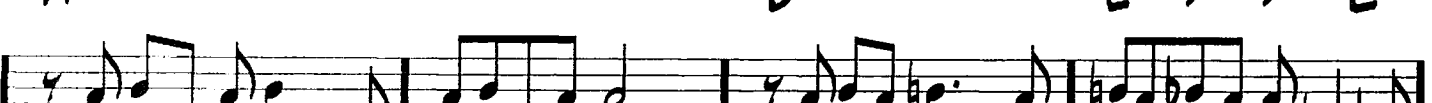


Ab7

Db7

E7

Eb7



Abmaj7

F7

Bb7

Bb-7

Eb7

Ab6

(Bb-7 Eb7)



(UP)

MOMENT'S NOTICE

-JOHN COLTRANE

A

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7
 C-7 Bb-7 Eb7 Abmaj7 Db7
 G-7 C-7 F-7 Bb7 Eb/Bb F/Bb
 G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb Eb N.C. (FILL -----)

B

S

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7
 C-7 Bb-7 Eb7 Abmaj7 Db7
 1. G-7 C7 Ab-7 Db7 Gbmaj7 F-7 Bb7

2. $G-7$ $C7$ $F-7$ $Bb7$ E^b/Bb $F-/Bb$

$G-/Bb$ $F-/Bb$ E^b/Bb $F-/Bb$ $G-/Bb$ $F-/Bb$

E^b (SOLO BREAK)

SOLOS ON B , TAKE REPEAT
CHORDS PLAYED ON BEAT
AFTER SOLOS, D.S. AL \oplus

\oplus $E^b7\#9$

(BALLAD)

MOONCHILD

- KEITH JARRETT

First system of musical notation. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth and quarter notes. The chord progression below the staff is: C#7, F#7, G#7, G#-7, E-7, C#-7, G#-7.

Second system of musical notation. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody continues with eighth and quarter notes. The chord progression below the staff is: D-7, E7b9, A-7, F-7, Bb7, A-7, E-||, E-7. A double bar line with a repeat sign is at the end of the system.

HEAD PLAYED ONCE - THEN TO SOLDS
LAST SOLD, D.C. AL

⊕ (FILL) ☺

Third system of musical notation. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is a simple half note. The chord progression below the staff is: E-||. A double bar line with a repeat sign is at the end of the system.

THE MOST BEAUTIFUL GIRL IN THE WORLD

(FAST
WALTZ)

-RICHARD RODGERS/LORENZ
HART

Handwritten musical score for "The Most Beautiful Girl in the World" by Richard Rodgers and Lorenz Hart. The score is written in 3/4 time and includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staff, including Fmaj7, F07, Ab07, G-7, C7, G-6, A-7, C7, C-, A-7b5, D7, D-7, G7, G-7, C7, G7, G-7, C7, D7, D-7, G7, G-7 (TAKE 2ND ENDING), G7/C, F6, (D-7), G-7, and C7. The score also includes a key signature change to one flat and a section marked "D.S. AL" (Da Capo Al Fine). The piece concludes with a double bar line.

SOLO ON ENTIRE FORM

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(BALLAD)

MY BUDDY-WALTER DONALDSON/
GUS KAHN

Handwritten musical score for "My Buddy" in G major, 4/4 time. The score consists of five staves of music with various chords and a repeat sign.

Staff 1: Chords: G^{major}7, G[#]7, A⁻7, D⁷. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

Staff 2: Chords: G⁶, B^b7, A⁻7, D⁷. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

Staff 3: Chords: G⁶, G⁷/F, E⁷. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

Staff 4: Chords: A⁻7, A⁷ (first ending), A⁻7, D⁷. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

Staff 5: Chords: 2nd D⁷, G⁶. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

MY FAVORITE THINGS

285

- RICHARD RODGERS/
OSCAR HAMMERSTEIN II

Handwritten musical score for "My Favorite Things" in G major, 3/4 time. The score consists of 12 staves of music with various chords written above the notes. The chords include E-7, F#-7, Cmaj7, Gmaj7, A-7, D7, F#-7b5, B7, A#dim, Emaj7, F#-7, A-7, D7, Gmaj7, Cmaj7, F#-7b5, B7b9, E-7, F#-7b5, B7, E-7, Cmaj7, A7, Gmaj7, Cmaj7, D7, Gb, Cmaj7, Gb, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7, and (END) E-7. The score ends with a double bar line on the final staff.

D.C. FOR SOLOS

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(BALLAD)

MY FOOLISH HEART-VICTOR YOUNG/
NED WASHINGTON

$\text{S}\frac{1}{2}$ Bbmaj^7 Ebma^7 D^7 G^7 C^7 C^7/Bb
 E^7/A A^7 D^7 $\text{D}^7\#^9$ G^7 Db^7 C^7
 C^7b^5 F^7b^9 Bbmaj^7 F^7 Bb^7 Ebma^7
 A^7b^5 D^7 G^7 G^7/F E^7b^5 A^7b^9 D^7 $\text{G}^7\#^5$
 C^7 F^7 **D.S. AL**
 C^7 C^7/Bb A^7b^5 D^7 G^7 Eb^7 Ab^7
 Bbmaj^7 Ebma^7 Ab^7b^5 G^7 C^7 $\text{G}^7\#^9$ C^7 $\text{C}^7\#^5$ F^7b^9 F^7
 Bb^6 (G^7 Gbma^7 F^7)
(SOLOS ON ENTIRE FORM)

MY FUNNY VALENTINE

(BALLAD)

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for "My Funny Valentine" by Richard Rodgers and Lorenz Hart. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb, Eb). Above the staves are handwritten chord symbols: C-, C-(maj7), C-7, C-6, Abmaj7, F-7, D-7b5, G7b9, C-, C-(maj7), C-7, C-6, Abmaj7, F-7, F-7b5, Bb7(b9), Ebmaj7, F-7, G-7, F-7, Ebmaj7, F-7, G-7, F-7, Ebmaj7, G7, C-, Bb-7, A7, Abmaj7, D-7b5, G7b9, C-, C-(maj7), C-7, C-6, Abmaj7, D-7b5, G7b9, C-, Bb-7, A7(#11), Abmaj7, F-7, Bb7(b9), Eb6, (D-7b5 G7b9). The melody is written on the staves with various note values and rests.

(BALLAD)

MY ONE AND ONLY LOVE-GUY WOOD/
ROBERT MELLIN

C^{major}7 C/B A-7 A-7/G D⁷/F# G⁷/F C/E F^{major}7 G⁷ E-7 A⁷
 D-7 B-7b5 E7#9 A-7 D⁷ 2. D-7 G⁷ E-7 A⁷ D-7 G⁷
 2. D-7 G⁷ C⁶ F#-7b5 B⁷ E- F#-7 B⁷
 E- F#-7 B⁷ E- E-/D# E-/D E-/C#
 D-7 A⁷ D-7 G⁷ C^{major}7 C/B A-7 A-7/G D⁷/F# G⁷/F
 C/E F^{major}7 G⁷ E-7 A⁷ D-7 B-7b5 E7#9 A-7 D⁷
 D-7 G⁷b9 C⁶ (D-7 G⁷)
 FINE

MY ROMANCE

- RICHARD RODGERS / LORENZ HART

(MEDIUM
OR BALLAD)

Handwritten musical score for "My Romance" in G major, 4/4 time. The score consists of 11 staves of music with corresponding chord notations written above the notes.

Staff 1: Chords: Bbmaj7 C-7 D-7 Dbmaj7 C-7 F7 Bbmaj7 D7

Staff 2: Chords: G- G-(maj7) G-7 G7 C-7 F7 2. Bbmaj7 Bb7

Staff 3: Chords: Ebmaj7 Ab7 Bbmaj7 Bb7 Ebmaj7 Ab7 Bbmaj7

Staff 4: Chords: E-7b5 A7b9 D-7 Ab7 G-7 C7 C-7 F7

Staff 5: Chords: 2. Bbmaj7 Bb7 Ebmaj7 G7 C-7 C-Bb A-7b5 D7

Staff 6: Chords: G-7 Gb7 Bbmaj7/F G-7 C-7 F7 Bb6

Staff 7: Chords: (C-7 F7)

Staff 8: Chords: (C-7 F7)

Staff 9: Chords: (C-7 F7)

Staff 10: Chords: (C-7 F7)

Staff 11: Chords: (C-7 F7)

The score concludes with a double bar line and the word "FINE" written below the final staff.

(MED. BALLAD)

MY SHINING HOUR- HAROLD ARLEN/
JOHNNY MERCER

Handwritten musical score for "My Shining Hour" in E-flat major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written in a handwritten style above the notes.

Chords and notes across the staves:

- Staff 1: E \flat maj7, F-7, B \flat 7sus4, E \flat maj7, F-7, B \flat 7
- Staff 2: E \flat maj7, F-7, G-7, C7#5, F-7, B \flat 7, D-7b5, G7b9
- Staff 3: C-7, A-7b5, D-7b5, G7
- Staff 4: C-7, F7, F-7, B \flat 7
- Staff 5: B \flat -7, E \flat 7, A \flat maj7
- Staff 6: A \flat -7, D \flat 7, G-7#5, C7#9, F-7, B \flat 7
- Staff 7: E \flat maj7, F-7, B \flat 7sus4, E \flat maj7, F-7, G-7, C7
- Staff 8: A \flat maj7, F-7, B \flat 7, E \flat 6, (F-7 B \flat 7)
- Staff 9: (F-7 B \flat 7)

(BALLAD)

MY SHIP

-KURT WEILL/IRA GERSHWIN

F⁶ D⁷ G⁷ C⁷ F⁶ F^{#o7} G⁷ C⁷
 F⁶ D⁷ G⁻⁷ A⁷ ^{2.} D⁻⁷ G⁷ G⁻⁷ C⁷
^{2.} D⁻⁷ G⁷ C⁷_{sus4} F⁶ G⁻⁷ C⁷ G⁻⁷ C⁷
 G⁻⁷ B^{b-6} F^{maj7} / E⁷ A⁻⁷ D⁻⁷ A⁻⁷ D⁻⁷
 A⁻⁹ D⁷ G⁷ C⁷ F⁶ D⁷ G⁷ C⁷
 F⁶ F^{#o7} G⁷ C⁷ F⁶ D⁷ G⁻⁷ A⁷
 D⁻⁷ C⁷ F^{maj7} / C⁷ F D⁻ B^bmaj⁷ B^{b-7} E^{b7}
 A⁻⁷ D⁻⁷ G⁻⁷ C⁷ F⁶ D^{b9} F⁶ (G⁻⁷ C⁷)
 FINE

MY WAY

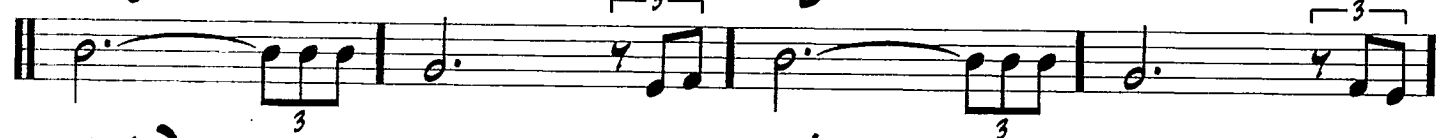
- JACQUES REVAUX /
CLAUDE FRANÇOIS / PAUL ANKA /
GILLES THIBAUD

Handwritten musical score for guitar, featuring a 4/4 time signature and a key signature of one sharp (F#). The score is written on ten staves, with chords and melodic lines indicated. The chords are: A7, D-, D-(maj7), D-7, G7, Cmaj7, G-7, C7, F, F-, Cmaj7, A-7, D-7, G7, F6, C, F6, C, Fmaj7/G, Cmaj7, G-7, C7, Fmaj7, Fmaj7/E, D-7, G7, E-7, A-7, D-7, G7, F6, C, D-7/G, C, D-7, G7, F6, and C. The score includes a double bar line with a repeat sign, a first ending bracket, a second ending bracket, and a double bar line with a repeat sign. The score ends with a double bar line and a repeat sign.

NAIMA (NIEMA)

—JOHN COLTRANE

(BALLAD)

A B^b-7
 E^b E^b-7 A^{maj7}
 E^b G^{maj7}
 E^b A^{maj7}
 E^b **B** B^{maj7}
 B^b B^b13b9 B^{maj7}
 B^b B^b13b9  $B-9(maj7)$
 B^b B^{maj7}
 B^b $A^{b}maj7$
 B^b G^b13
 E^b **C** B^b-7
 E^b E^b-7 A^{maj7}
 E^b G^{maj7}
 E^b $A^{b}maj7$
 E^b SOLO **A** **A** **B** **C**AFTER SOLOS, D.S. AL Φ $A^{b}maj7$
 E^b A^{maj7}
 E^b G^{maj7}
 E^b $A^{b}maj7$
 E^b A^{maj7}
 E^b G^{maj7}
 E^b  $A^{b}maj7$
 E^b A^{maj7}
 E^b G^{maj7}
 E^b $A^{b}maj7$ $D^{b}maj7$ $A^{b}maj7$ $D^{b}maj7$  $A^{b}maj7$ $D^{b}maj7$ $A^{b}maj7$ 

(ROCK
♩ = 90)

MYSTERIOUS TRAVELLER

- WAYNE SHORTER

INTRO

Musical notation for the Intro section. It consists of two staves (treble and bass clef) in 3/4 time. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The bass clef starts with a quarter rest, followed by eighth notes F#3, G3, and A3. The piece changes to 4/4 time after two measures. The final two measures are marked with a double bar line and a '2' above each staff, indicating a two-measure rest.

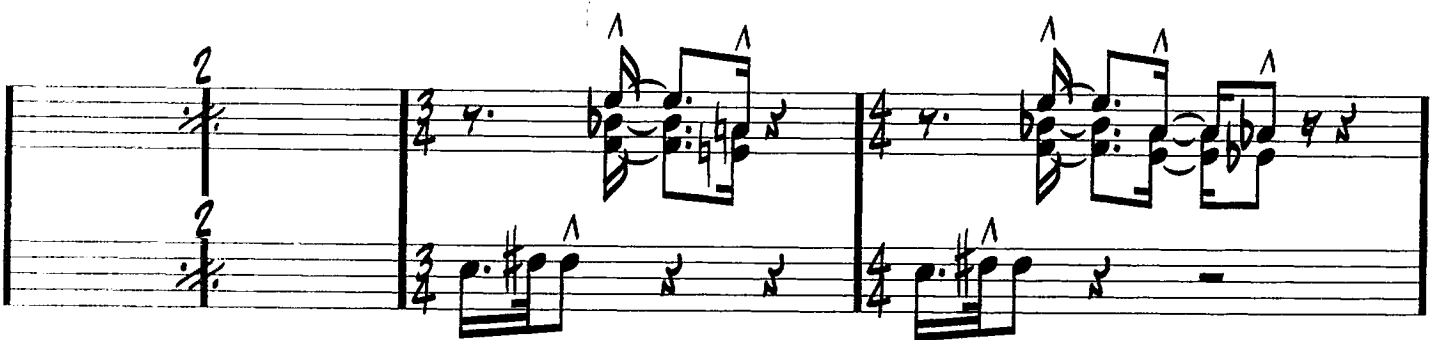
A

Musical notation for the first system of the A section. It consists of two staves in 3/4 time. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The bass clef starts with a quarter rest, followed by eighth notes F#3, G3, and A3. The piece changes to 4/4 time after two measures. The final measure is marked with a double bar line and a '2' above each staff, indicating a two-measure rest.

Musical notation for the second system of the A section. It consists of two staves in 4/4 time. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The bass clef starts with a quarter rest, followed by eighth notes F#3, G3, and A3. The piece changes to 3/4 time after two measures. The final measure is marked with a double bar line and a '2' above each staff, indicating a two-measure rest.

Musical notation for the third system of the A section. It consists of two staves in 3/4 time. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The bass clef starts with a quarter rest, followed by eighth notes F#3, G3, and A3. The piece changes to 4/4 time after two measures. The final measure is marked with a double bar line and a '2' above each staff, indicating a two-measure rest.

B



(PLAY 3 x)

LAST TIME, TO OPEN SOLDS IN $\frac{3}{4}$ ON F#-7
AFTER SOLDS, FADE W/ DRUMS

(MED. FAST
JAZZ)

NARDIS

-MILES DAVIS

Handwritten musical score for "Nardis" by Miles Davis. The score is written on a grand staff with treble and bass clefs. It includes various chords and melodic lines with triplets and slurs.

Chords and notation:

- First system: E- (treble), Fmaj7 (bass), (Emaj7) B7 (treble), Cmaj7 (bass). Melodic lines with triplets and slurs.
- Second system: A-7 (treble), Fmaj7 (bass), Emaj7 / E- (treble), 1. (bass), 2. (treble). Melodic lines with triplets and slurs.
- Third system: A-7 / Fmaj7 (treble), A-7 / Fmaj7 (bass). Melodic lines with slurs.
- Fourth system: D-7 (treble), G7 (bass), Cmaj7 / Fmaj7 (treble). Melodic lines with slurs.
- Fifth system: E- (treble), Fmaj7 (bass), (Emaj7) B7 (treble), Cmaj7 (bass). Melodic lines with triplets and slurs.
- Sixth system: A-7 (treble), Fmaj7 (bass), Emaj7 / E- (treble). Melodic lines with triplets and slurs.

(MED.)

NEFERTITI

-WAYNE SHORTER

Abmaj7(#11)

Dbmaj7(#11)

G-7b5

C7b9

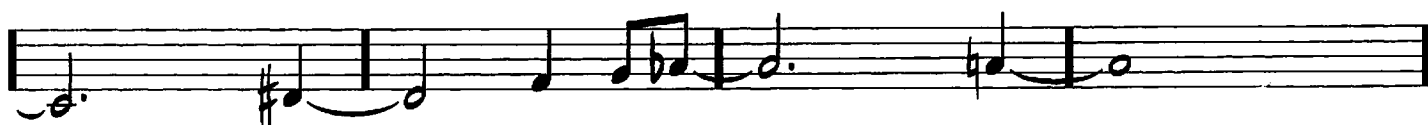


Bmaj7

Bmaj7#11

Bb-7b5

Eb7#11



Emaj7

Dmaj7
A

Ab7(#11)

Eadd9
F#

E7sus4

Eb7#11

Bb-(maj7)

Eb7#11



E7sus4

Eb7#11

AFTER SOLOS, D.C. AL



(MED. SWING)

NEVER WILL I MARRY

-FRANK LOESSER

Handwritten musical score for "Never Will I Marry" by Frank Loesser. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The melody is primarily in the treble clef, with some bass clef staves for accompaniment. Chord symbols are written above the notes. The piece ends with a double bar line and the word "FINE".

Chord symbols and staff details:

- Staff 1: Ebmaj7, D-7
- Staff 2: Ebmaj7, D-7, Ebmaj7
- Staff 3: Abmaj7, A-7, D7, G-7
- Staff 4: E-7, A7, Dmaj7, B7, E-7, A7, Dmaj7, Bb7
- Staff 5: Ebmaj7, D-7, G-7
- Staff 6: C-7, F7sus4, Bbb
- Staff 7: Ebmaj7, D-7
- Staff 8: Ebmaj7, D-7, G-7

(MED. LATIN)

NICA'S DREAM

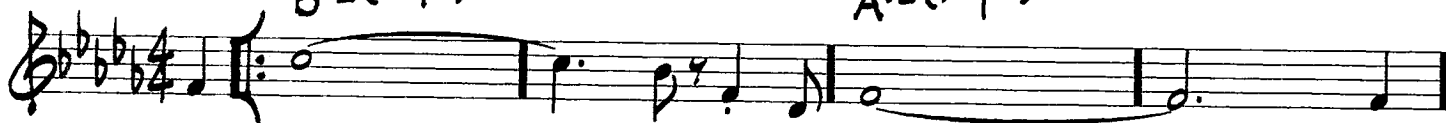
299

- HORACE SILVER

[A] %

B \flat -(maj7)

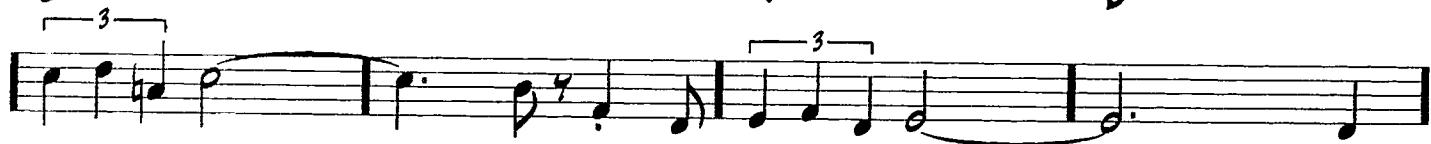
A \flat -(maj7)



B \flat -(maj7)

A \flat -7

D \flat 7



A \flat -7

D \flat 7

G \flat maj7 D \flat 9

C7 \sharp 9



C-7 \flat 5
F

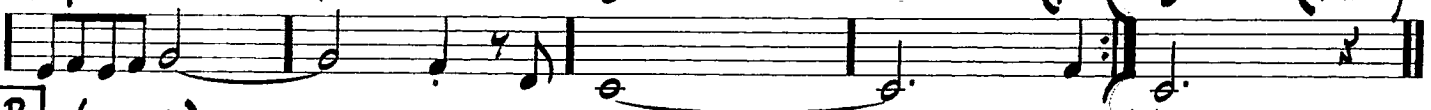
F7 \sharp 5(\flat 9)

B \flat -(maj7)

(F7 \sharp 5)^{2.}

B \flat -

(FINE)



[B] (SWING)

E \flat -7
A \flat

A \flat 7

F-7

B \flat 7 \flat 9

B \flat 7 \sharp 5



E \flat 9(\sharp 11)

E \flat -7

A \flat 7

D \flat maj7

E-7

A7



E \flat -7
A \flat

A \flat 7

F-7

B \flat 7 \flat 9

B \flat 7 \sharp 5



E \flat 9(\sharp 11)

E \flat -7

A \flat 7

D \flat maj7

F7 \sharp 5 N.C.



D.S. AL 2nd ENDING

SOLD [A] [A] [B] [A]

(MED. JAZZ)
WALTZ

NIGHT DREAMER

-WAYNE SHORTER

INTRO

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 F-7

HEAD

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

Gmaj7 F-7 Ebmaj7 D7#9 Eb-7 Ab7

B-7/E C-7/F

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(MED. UP)

THE NIGHT HAS A THOUSAND EYES

-JERRY BRAININ/BUDDY BERNIER

(LATIN)

Gmaj7
/D

D7sus4

Gmaj7
/D

D7sus4

D7

(SWING)

D-7

G7

Cmaj7

F7

Gmaj7
/D

D7sus4

G/D

1. D7sus4

2. Gmaj7

C-7

F7

Bbmaj7

Bb-7

Eb7

Abmaj7

A-7

D7sus4

Gmaj7

E-7

Gmaj7
/D

D7sus4

Gmaj7
/D

(D7sus4)

FINE

(MED. AFRO)

A NIGHT IN TUNISIA

-JOHN "DIZZY" GILLESPIE/FRANK PAPARELLI

INTRO

E \flat 7

D-

(BASS)



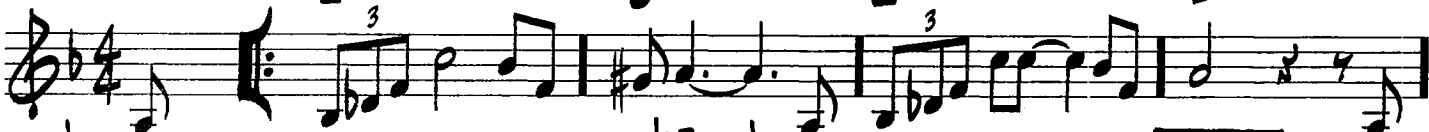
A

E \flat 7

D-

E \flat 7

D-

E \flat 7

D-

E-7 \flat 5A7 \flat 5

D-

2. D-

B A-7 \flat 5D7 \flat 9

G-6

D7 \flat 9

G-6

G-7 \flat 5C7 \flat 9F \sharp 6E-7 \flat 5A7 \flat 5

D-

C

E-7 \flat 5E \flat 7 \sharp 11

D.S. AL



FINE

D-

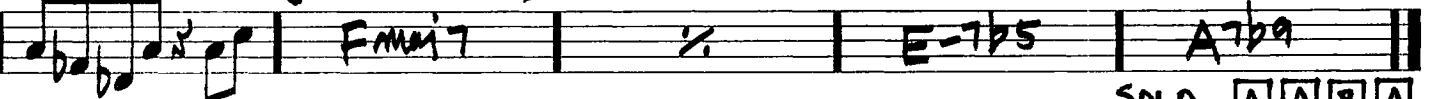
G7 \sharp 11

G-(maj7)

G-7

G \flat 7 \sharp 9

(SOLO BREAK)



SOLO A A B A

AFTER SOLOS, D.S. AL FINE
(TAKE REPEAT)

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

(MED. OR BALLAD)

-JIMMIE COX

Handwritten musical score for "Nobody Knows You When You're Down and Out" by Jimmie Cox. The score is written on four staves in 4/4 time. The first staff contains measures 1-4 with chords F, A7, D7, G-7, D7b9, G-7, D7, G-7. The second staff contains measures 5-8 with chords Bb7, B07, F7, Eb7, D7, G7, Db9#5, C9. The third staff contains measures 9-12 with the same chord sequence as the first staff. The fourth staff contains measures 13-16 with chords Bb7, B07, F7, Eb7, D7, G7, Db9#5, C9, F6, C7. The piece ends with a double bar line and the word "FINE" written above it.

(TAG LAST TWO BARS FOR ENDING)

(MED. SWING)

NIGHT TRAIN

JIMMY FORREST/
OSCAR WASHINGTON/
LEWIS C. SIMPKINS**A** B \flat 7E \flat 7 (E7) E \flat 7B \flat 7G \flat 7

F7

B \flat 7**B** B \flat 7E \flat 7B \flat 7

C-7

F7

B \flat 7F7 B \flat 6**C** N.C.F7 B \flat 6

N.C.

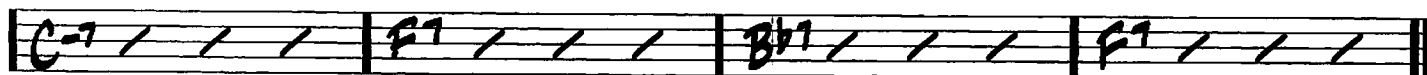
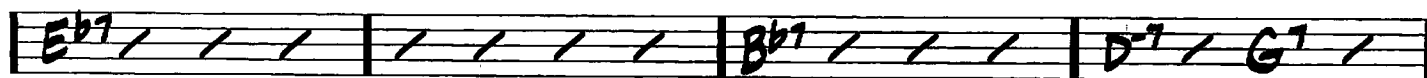
F7

B \flat 6

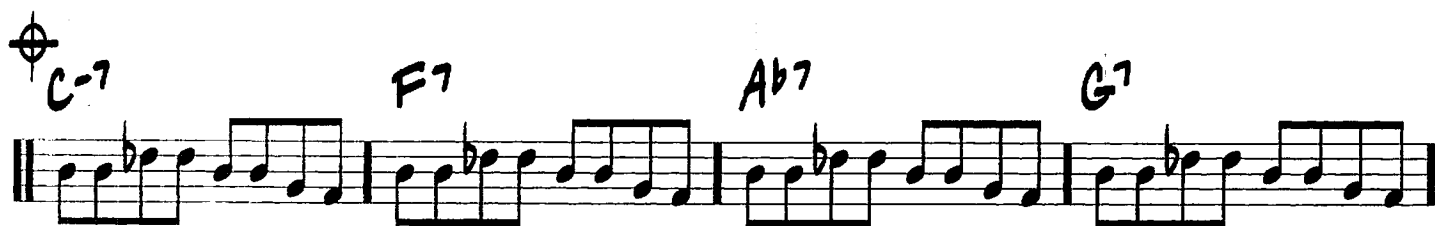
N.C.



SOLO



ADDITIONAL SOLOS 12-BAR BLUES
AFTER SOLOS, D.C. AL



(MED. SWING)
♩ = 144

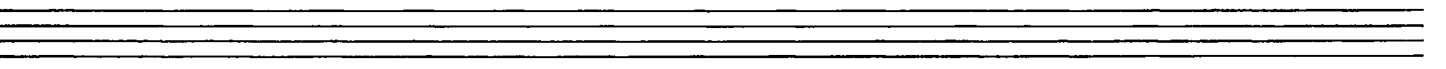
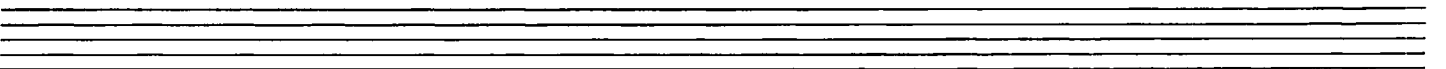
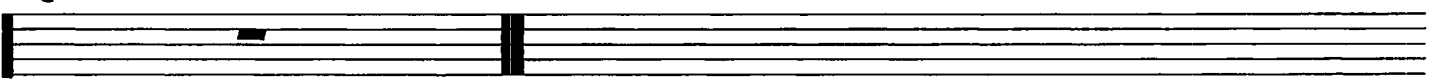
NOSTALGIA IN TIMES SQUARE

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

2. (SOLO BREAK) -----



(MOD. SLOW)

NUAGES

- DJANGO REINHARDT /
JACQUES LARUE

307

Chord symbols written above the staves:

Staff 1: B^b-7 E^b7 A-7^b5 D7^b9 G⁶ A-7 B-7

Staff 2: B^b-7 E^b7 A-7^b5 D7^b9 G⁶

Staff 3: F#-7^b5 B7 E-7

Staff 4: A7 A^b7 A7 D7 A-7 D7

Staff 5: B^b-7 E^b7 A-7^b5 D7^b9 G⁶

Staff 6: E^b-7 A^b7 D-7^b5 G7^b9 Cmaj7

Staff 7: C-7 F7 C-7 F7 G⁶ A-7 B-7

Staff 8: B^b-7 E^b7 A-7^b5 D7^b9 G⁶ C9 G⁶

Staff 9: (Contains a triplet of eighth notes)

(OLD MAN FROM) THE OLD COUNTRY

-NAT ADDERLEY/CURTIS R. LEWIS

INTRO



HEAD



FINE
REPEAT HEAD IN/OUT

OLED

-SONNY ROLLINS

309

A B \flat 6 G-7 C-7 F7 B \flat 6 G7 C-7 F7

F-7 B \flat 7 E \flat mi7 E \flat -6 D-7 G7 1. C-7 F7

2. C-7 F7 B \flat 6 **B**

D7 / / / % G7 / / / %

C7 / / / % F7 / / / %

A B \flat 6 G-7 C-7 F7 B \flat 6 G7 C-7 F7

F-7 B \flat 7 E \flat mi7 E \flat -6 D-7 G7 C-7 F7 B \flat 6

FINE

OLILOQUI VALLEY

-HERBIE HANCOCK

(MED.)

(EVEN 8ths)

F7sus4

F7sus4

Eb7sus4

F13 E maj7b5

(SWING)

E-9 (SWING)

A maj7

E-9

A maj7

E-9

A maj7

D.S. FOR SOLOS
SOLOS SWING
AFTER SOLOS, D.S. AL

SOLO
E-9

A maj7

(OPTIONAL ENDING)
E-9 A maj7

REPEAT AS DESIRED

ONCE I LOVED

(AMOR EM PAZ) (LOVE IN PEACE)

-ANTONIO CARLOS JOBIM/VINÍCIUS DE MORAES/RAY GILBERT

(MED. BOSSA)

The musical score is written for a single melodic line in G major, 4/4 time. It consists of ten staves of music. The chords are indicated above the notes. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and repeat signs.

Chords and musical notation across the staves:

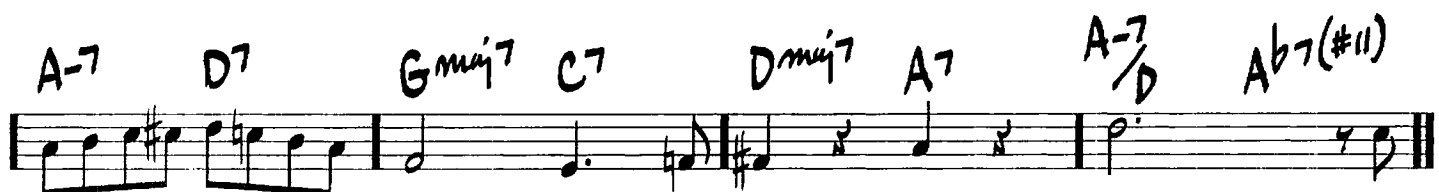
- Staff 1: G-7, C7(#5), Fmaj7, F#o7
- Staff 2: G-7, G#o7, A-7, A-7/G
- Staff 3: F-7, Bb7(#5), Ebmaj7
- Staff 4: E-7b5, A7b9, 1. Dmaj7, D7b9
- Staff 5: 2. Dmaj7, G7, Cmaj7, F7
- Staff 6: Bbmaj7, Bb7, Bb-6
- Staff 7: A-7, Ab7b5, G7, G-7, A7b9
- Staff 8: D-6, (D7)

3/2

(MED.)

ONCE IN LOVE WITH AMY

-FRANK LOESSER



(UP SWING)

ONE FINGER SNAP

- HERBIE HANCOCK

Handwritten musical score for "One Finger Snap" by Herbie Hancock. The score is written in 4/4 time and includes various musical notations, including notes, rests, and chords.

Chords and Notations:

- N.C.
- B \flat -7 / E \flat
- E \flat 7
- B \flat -7 / E \flat
- E \flat 7
- (WALK)
- E \flat -7
- A \flat 7
- E \flat -7
- A \flat 7
- G-7 \flat 5
- C7 \flat 9
- F-7 \flat 5
- B \flat 7 \flat 9
- E \flat maj7
- D-7 \flat 5
- G7 \flat 9
- (TO SOLOS)
- SOLOS
- (G-7/C)
- C7
- G-7/C
- C7)
- A \flat maj13(#11)
- N.C.
- (PLAY MELODY 1st TIME ONLY) (SOLO OVER PAREN. CHORDS ABOVE ON REPEATS)
- B \flat -7/E \flat
- E \flat 7
- B \flat -7/E \flat
- E \flat 7
- E \flat -7
- A \flat 7
- E \flat -7
- A \flat 7
- G-7 \flat 5
- C7 \flat 9
- F-7 \flat 5
- B \flat 7 \flat 9
- E \flat maj7
- D-7 \flat 5
- G7 \flat 9
- AFTER SOLOS, D.C. AL
- N.C.
- A \flat maj13(#11)

(SAMBA)

ONE NOTE SAMBA

(SAMBA DE UMA NOTA SO)

-ANTONIO CARLOS JOBIM/
NEWTON MENDONÇA/
ANTONIO CARLOS JOBIM

Chords: D-7, Db7, C-7, B7b5, D-7, Db7, C-7, B7b5, F-7, Bb7, Ebmaj7, Ab7, D-7, Db7, C-7, B7b5, Bb6, Eb-7, Ab7, Dbmaj7, Db-7, Gb7, Bbmaj7, C-7b5, B7b5, D-7, Db7, C-7, B7b5, D-7, Db7, C-7, B7b5, F-7, Bb7, Ebmaj7, Ab7, Db6, C7, Bbmaj7, Bb6(F7#5), FINE

(MED. BOSSA) ONLY TRUST YOUR HEART

- BENNY CARTER / SAMMY CAHN

Handwritten musical score for "Only Trust Your Heart" in 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written above the notes.

Chords and notes across the staves:

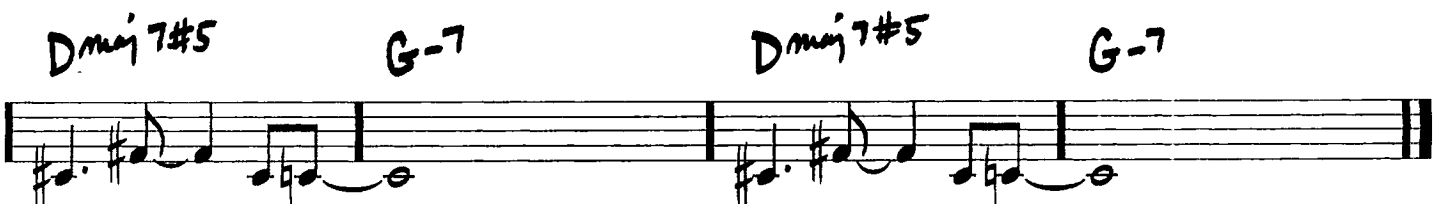
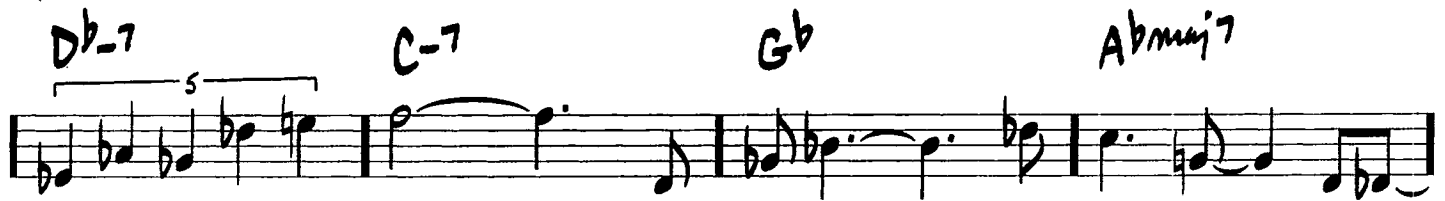
- Staff 1: Fmaj7, B7#9, E-7, A-7, D-7, G7, G7#5, Cmaj7
- Staff 2: G-7, C7, 2. C7, G-7, Gb7b5, Fmaj7
- Staff 3: A-7/E, D-7, D-7/C, B-7b5
- Staff 4: E7#5, A-7, Ab-7, G-7, C7
- Staff 5: Fmaj7, B7#9, E-7, A-7
- Staff 6: D-7, G7, G7#5, Bb7b5, A7
- Staff 7: D-7, F-7, Bb7, Cmaj7, E-7, A7b9
- Staff 8: Ab7b5, Fmaj7/G, G7b9, Cb, (G-7 C7)

FINE

(FAST SWING)

ORBITS

-WAYNE SHORTER



ORNITHOLOGY

-CHARLIE PARKER/
BENNIE HARRIS

(MED. UP)

Handwritten musical score for "Ornithology" in G major, 4/4 time. The score consists of seven staves of music. The first staff begins with a repeat sign and a G major 7 chord. The second staff has F major 7, F-7, and Bb7 chords. The third staff has Eb7, A-7b5, D7, 1st ending G-7, and D7 chords. The fourth staff has B-7, E7, A-7, and D7 chords. The fifth staff has 2nd ending G, D7, B-7, Bb-7, A-7, and Ab-7 chords. The sixth staff has G and (A-7 D7) chords. The piece ends with a double bar line.

FINE

(MED.)

OUT OF NOWHERE

- JOHNNY GREEN/
EDWARD HEYMAN

Handwritten musical score for "Out of Nowhere" in G major, 4/4 time. The score consists of six staves of music with various chords and triplets.

Staff 1: Chords: Gmaj7, Bb-7, Eb7.

Staff 2: Chords: Gmaj7, B-7, E7.

Staff 3: Chords: 1. A-7, B-7, E7, A-7.

Staff 4: Chords: Eb7, A-7, D7. Includes triplets.

Staff 5: Chords: 2. A-7, B-7, E7, A-7, F7(#11). Includes triplets.

Staff 6: Chords: B-7, Bb07, A-7, D7, G6, (A-7 D7).

PAPER DOLL

-JOHNNY S. BLACK

(SLOW)

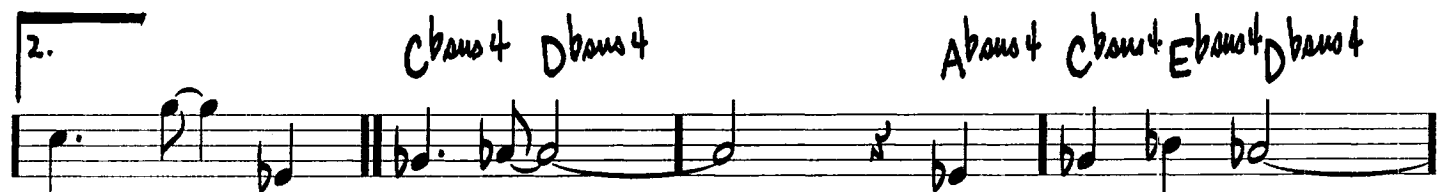
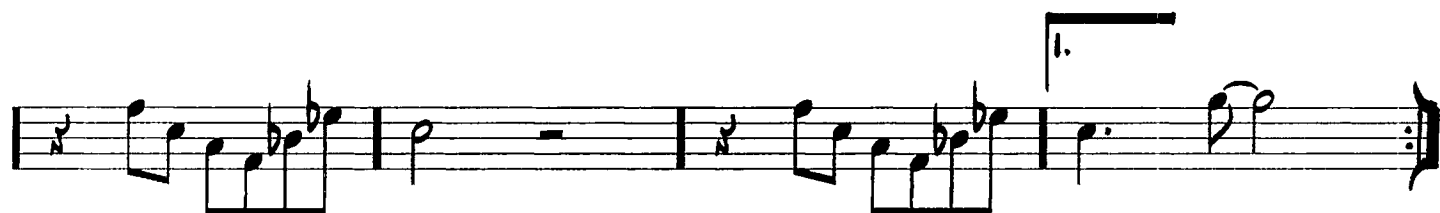
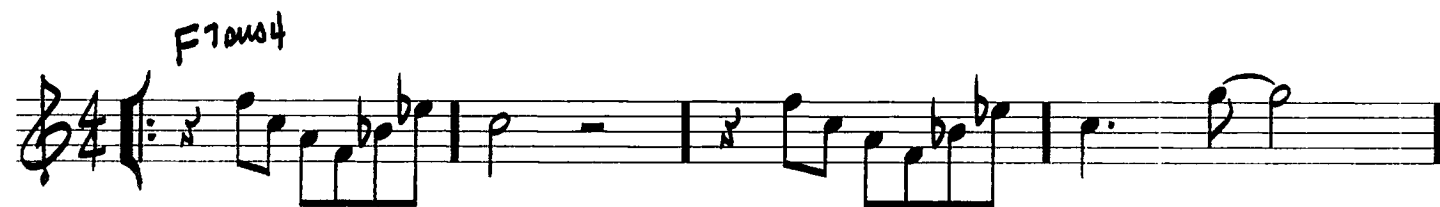
Chords: F, D7, G7, C7, Fb, F/A, F-/Ab, C/G, A7, G7, C7, G-7, C7, F, G-7, C7, A7, Bb, Bb7, F, A7, D7, G-7, C7, Fb.

ALSO PLAYED ♩ SWING - DOUBLE RHYTHM VALUES
DRUMS IN DOUBLE TIME

(MED. UP)

PASSION DANCE

- MCCOY TYNER

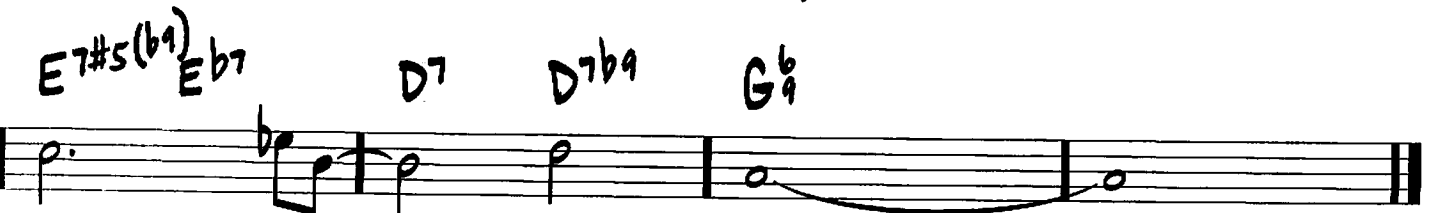
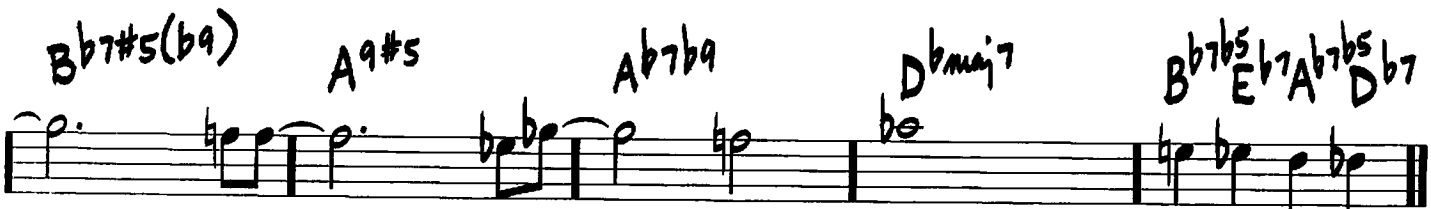
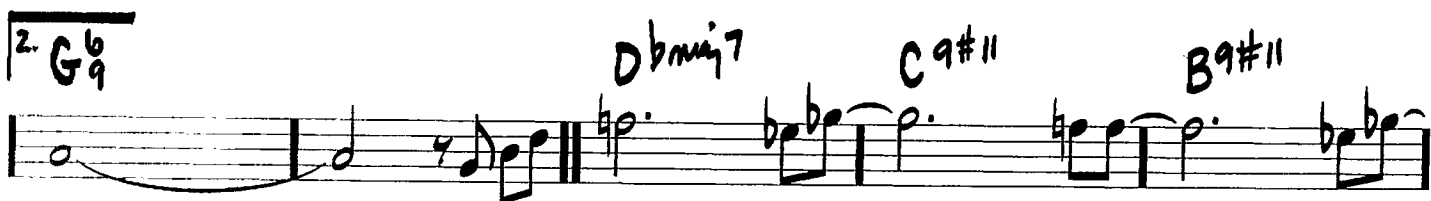
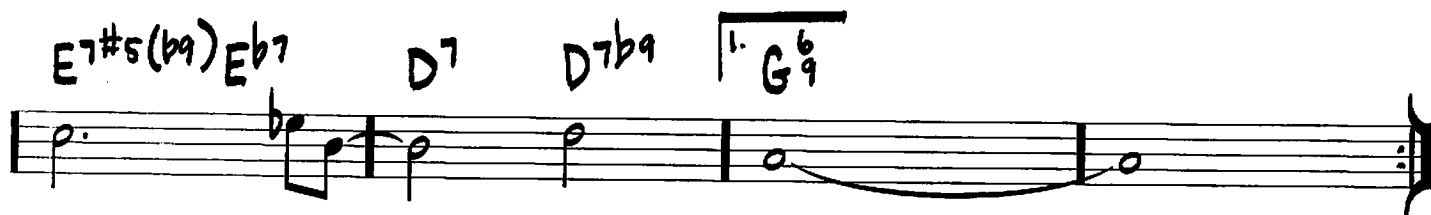


Bb PEDAL



(BALLAD)

PASSION FLOWER

- BILLY STRAYHORN/
MILTON RASKIN

(BALLAD)

PEACE

-HORACE SILVER

S^{\flat} A-7 \flat 5 A \flat 7 G-7 C7 \flat 9 B maj 7 / C-7 \flat 5 F7 \sharp 9
 B maj 7 B-7 E7 A maj 7 F \sharp -7
 E \flat -7 \flat 5 A \flat 13 A \flat 7 \sharp 5 D maj 9 C7 \sharp 11 B7 \sharp 11 B maj 7
 FINE

REPEAT HEAD IN
 AFTER SOLDS, D.S. AL FINE
 (PLAY PICKUPS)

(MED. SWING)
♩ = 144

PEGGY'S BLUE SKYLIGHT

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
 Mingus website: www.mingusmingusmingus.com

Handwritten musical score for "Peggy's Blue Skylight" by Charles Mingus. The score is written on ten staves, organized into three sections: A, B, and C.

Section A: Measures 1-16. Chords include G-7b5, C7#5, F-7, Bb7, Bb-7, Eb7#5, Abmaj7, D7, Db7sus4, C7#9, F7#9, Bb7, Eb-7, Ab7b9, Dbmaj7, D7 N.C., and Dbmaj7.

Section B: Measures 17-24. Chords include Ab-7, Db7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, Abmaj7, and D7.

Section C: Measures 25-32. Chords include Db7sus4, C7#9, F7#9, Bb7, Eb-7, Ab7b9, Dbmaj7, and FINE.

The score includes various musical notations such as triplets, slurs, and dynamic markings.

324

(MED. UP SWING)

PENT UP HOUSE

-SONNY ROLLINS

Handwritten musical score for "Pent Up House" by Sonny Rollins. The score is written on ten staves, featuring various chords and musical notation.

Staff 1: Chords: A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7.

Staff 2: N.C., A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7.

Staff 3: N.C., D-7/G, G7#5, D-7/G, G7#5, C-7.

Staff 4: F7, A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7.

Staff 5: N.C., 2. Gmaj7, (TO SOLOS).

Staff 6: (SOLOS), A-7, D7, Gmaj7, A-7.

Staff 7: D7, Gmaj7, D-7, G7, C-7.

Staff 8: F7, A-7, D7, Gmaj7.

Staff 9: Gmaj7, AFTER SOLOS, D.C. AL (TAKE REPEAT).

Staff 10: Musical notation for the final measure.

(MED.)

PENTHOUSE SERENADE

 -WILL JASON/
VAL BURTON

Chords and markings for the first staff:

- Measure 1: C^{maj7}
- Measure 2: E^{b07}
- Measure 3: $D-7$
- Measure 4: G^7

Chords and markings for the second staff:

- Measure 1: $D-7$
- Measure 2: G^7
- Measure 3: $D-7$
- Measure 4: G^7
- Measure 5: C^6
- Measure 6: E^{b07}
- Measure 7: $D-7$
- Measure 8: G^7

Chords and markings for the third staff:

- Measure 1: C^6
- Measure 2: F^7
- Measure 3: C^6
- Measure 4: $D-7$
- Measure 5: $C\sharp 07$
- Measure 6: $D-7$
- Measure 7: G^7

Chords and markings for the fourth staff:

- Measure 1: C^{maj7}
- Measure 2: E^7
- Measure 3: $A-7$
- Measure 4: D^7
- Measure 5: $A-7$
- Measure 6: D^7

Chords and markings for the fifth staff:

- Measure 1: G^7
- Measure 2: $D-7$
- Measure 3: G^7
- Measure 4: C^{maj7}
- Measure 5: E^{b07}

Chords and markings for the sixth staff:

- Measure 1: $D-7$
- Measure 2: G^7
- Measure 3: $D-7$
- Measure 4: G^7
- Measure 5: $D-7$
- Measure 6: G^7

Chords and markings for the seventh staff:

- Measure 1: C^6
- Measure 2: B^b7
- Measure 3: C^6

(MED. SWING)

PERI'S SCOPE

- BILL EVANS



(MED. BLUES) **PERANCING (NO BLUES)** 327
-MILES DAVIS

Handwritten musical score for "PERANCING (NO BLUES)" by Miles Davis. The score is written on five staves in 4/4 time with a key signature of two flats (Bb, Eb). The notation includes eighth notes, quarter notes, and triplet markings. Chord symbols are written above the staff: F7, Bb7, Ab7, Db7, and C7#9. The piece concludes with a double bar line on the fifth staff.

PINOCCHIO

-WAYNE SHORTER

(FAST SWING)

Handwritten musical score for Pinocchio by Wayne Shorter. The score is written on five staves in 4/4 time. The first staff contains four measures with chords A^b13 , $G13$, G^b13 , and $G13$. The second staff contains two measures with chords $G^b7\#5$ and $F13(b9)$. The third staff contains three measures with chords $G^b7\#9(\#5)$, $F13$, $A13$, and A^b13 . The fourth staff contains four measures with chords D^b9 , $G^b7\#5$, $F13(\#11)$, and G^b13 . The fifth staff contains one measure with chord $B13$. The score ends with a double bar line.

(MED. SWING)
J=148

PITHECANTHROPUS ERECTUS

- CHARLES MINGUS

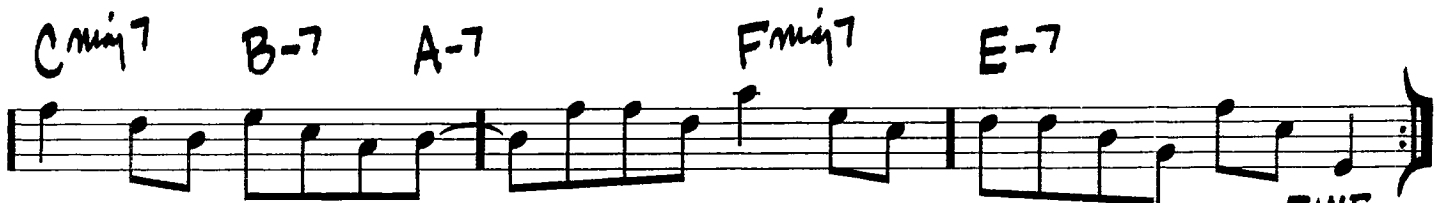
For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com



(FAST
EVEN 8/8)

PORTSMOUTH FIGURATIONS

-STEVE SWALLOW



FINE
REPEAT FOR SOLOS
AFTER SOLOS, D.C. AL FINE

(BALLAD)

PRELUDE TO A KISS

- DUKE ELLINGTON/
IRVING GORDON/
IRVING MILLS

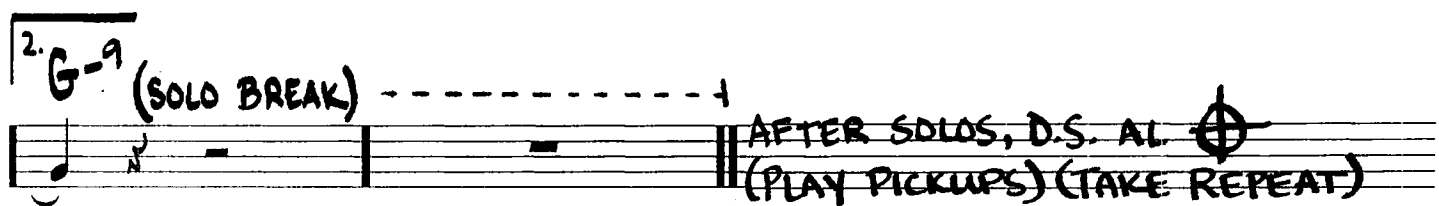
D7 G7#5 C7 Fmaj7 B7 E7
 A7 D-7 G7#5 A-7 D7
 D-7 G7b9 C6 A7#5 D-7 G7b9 C6 B7
 Emaj7 C#-7 F#-7b5 B7 G#-7 G°7 F#-7 B7
 Emaj7 C#-7 F#-7b5 B7 E-7 A7 D-7 Eb-7 E-7 Eb7
 D7 G7#5 C7 Fmaj7 B7 E7 A7 D-7
 D-7 G7#5 A-7 D7 D-7 G7b9 C6 (A7#5)

The musical score is written in 4/4 time. It begins with a key signature of one flat (Bb). The first measure is a whole note chord D7. The second measure is a whole note chord G7#5. The third measure is a whole note chord C7. The fourth measure is a whole note chord Fmaj7. The fifth measure is a whole note chord B7. The sixth measure is a whole note chord E7. The seventh measure is a whole note chord A7. The eighth measure is a whole note chord D-7. The ninth measure is a whole note chord G7#5. The tenth measure is a whole note chord A-7. The eleventh measure is a whole note chord D7. The twelfth measure is a whole note chord D-7. The thirteenth measure is a whole note chord G7b9. The fourteenth measure is a whole note chord C6. The fifteenth measure is a whole note chord A7#5. The sixteenth measure is a whole note chord D-7. The seventeenth measure is a whole note chord G7b9. The eighteenth measure is a whole note chord C6. The nineteenth measure is a whole note chord B7. The twentieth measure is a whole note chord Emaj7. The twenty-first measure is a whole note chord C#-7. The twenty-second measure is a whole note chord F#-7b5. The twenty-third measure is a whole note chord B7. The twenty-fourth measure is a whole note chord G#-7. The twenty-fifth measure is a whole note chord G°7. The twenty-sixth measure is a whole note chord F#-7. The twenty-seventh measure is a whole note chord B7. The twenty-eighth measure is a whole note chord Emaj7. The twenty-ninth measure is a whole note chord C#-7. The thirtieth measure is a whole note chord F#-7b5. The thirty-first measure is a whole note chord B7. The thirty-second measure is a whole note chord E-7. The thirty-third measure is a whole note chord A7. The thirty-fourth measure is a whole note chord D-7. The thirty-fifth measure is a whole note chord Eb-7. The thirty-sixth measure is a whole note chord E-7. The thirty-seventh measure is a whole note chord Eb7. The thirty-eighth measure is a whole note chord D7. The thirty-ninth measure is a whole note chord G7#5. The fortieth measure is a whole note chord C7. The forty-first measure is a whole note chord Fmaj7. The forty-second measure is a whole note chord B7. The forty-third measure is a whole note chord E7. The forty-fourth measure is a whole note chord A7. The forty-fifth measure is a whole note chord D-7. The forty-sixth measure is a whole note chord D-7. The forty-seventh measure is a whole note chord G7#5. The forty-eighth measure is a whole note chord A-7. The forty-ninth measure is a whole note chord D7. The fiftieth measure is a whole note chord D-7. The fifty-first measure is a whole note chord G7b9. The fifty-second measure is a whole note chord C6. The fifty-third measure is a whole note chord (A7#5).

(UP TEMPO)

PRINCE OF DARKNESS

-WAYNE SHORTER



(MED. BALLAD)

P.S. I LOVE YOU

-GORDON JENKINS/

JOHNNY MERCER

Handwritten musical score for "P.S. I LOVE YOU" in E-flat major, 4/4 time. The score consists of eight staves of music with various chords and a "FINE" marking at the end.

Staff 1: Ebmaj7 G-7 C7 F-7 Bb7 G-7b5 C7

Staff 2: F7 / C-7 F7 Bb7 / E7#9 Eb6 F7/Eb F-7 Bb7 E7#9

Staff 3: 2. Eb6 Db7 Ebmaj7 Eb6 Eb7 Bb-7

Staff 4: Eb7 Bb-7 A7 Abmaj7 Bb-7 A7 Abmaj7 G7 Gb7

Staff 5: F7 C-7 F7 / C-7 B7 Bb7 C7#5 F7 F-7 E7#9

Staff 6: Ebmaj7 G-7 C7 F-7 Bb7 G-7b5 C7

Staff 7: F7 / C-7 F7 Bb7 E7#9 Eb6 Db7 Ebmaj7 Eb6 (F-7 Bb7)

Staff 8: FINE

PUSSY CAT DUES

- CHARLES MINGUS

For more than a snapshot version of Mingus, see *Charles Mingus: More than a Fakebook* (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

Handwritten musical notation for a 7/4 piece. The notation shows a sequence of chords (D7, Bb7) and triplets (3) over a series of notes, likely representing a melodic line or a specific harmonic progression.

Handwritten musical notation for a 4-measure phrase. The first measure has a D7 chord and a dotted quarter note. The second measure has an Ab7 chord and a quarter rest. The third measure has a G7 chord and a quarter note. The fourth measure has a C7 chord and a quarter note.

D7 Bb7 D7 E7/G# E-7b5 A7#9

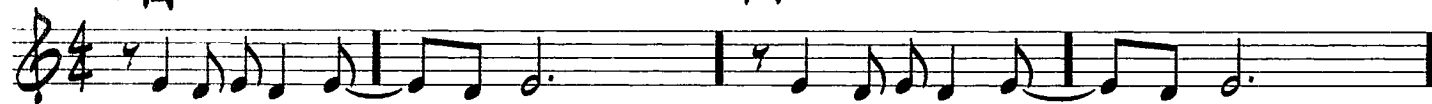
[SOLDS ON E^b BLUES]

QUIET NIGHTS OF QUIET STARS

(BOSSA)

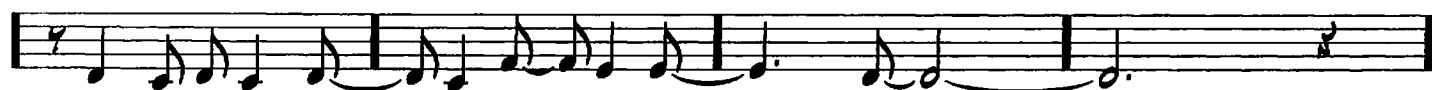
(CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

D⁷/AA^bo7

G-7

C7

F^o7Fm^u7

F-7

B^b7

E-7

A7^{#5}

D7

D-7

A^bo7D⁷/AA^bo7

G-7

C7

F^o7Fm^u7

F-7

B^b7^{b5}

E-7

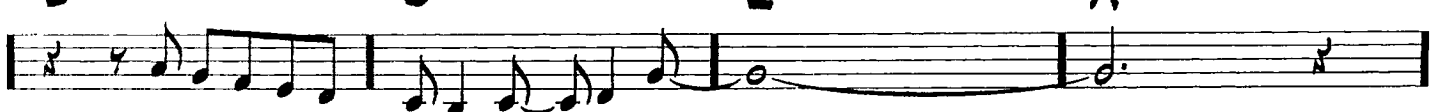
A-7



D-7

G7^{b9}

E-7

A7^{#5}

D-7

G7

C^b

(A7)

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(BALLAD)

QUIET NOW

-DANNY ZEITLIN

A-7 Fmaj7 E7 / $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5
 D-7b5 / $\frac{Ab}{Ab}$ G7 E7 A-7 D7(#11) Ebmaj7 Abmaj7 Db9
 B-7 Gmaj7 F#7 / $\frac{F\#-7}{B}$ B-7 E-7 A7 Dmaj7 C7(#11) B7#5
 E-7b5 / $\frac{Bb}{Bb}$ A7 F#7 B-7 E7(#11) F#7 B-7 E-7 A7 A-7 D7(#11)
 Gmaj7 C9 B-7 Bb7 Abmaj7 Db7 C-7 B7
 A7 D7 C#-7 C7 F#-9 / $\frac{B}{B}$ E7
 A-7 Fmaj7 E7 / $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5
 D-7b5 / $\frac{Ab}{Ab}$ G7 E7 A-7 D7(#11) E-7 A-7 D-7 G7am4 E-7 A-7 Fmaj7 Bbmaj7
 E-7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj9 (B-7b5 E7b9)
 FINE

RECORDA-ME

-JOE HENDERSON

(BOSSA)

Handwritten musical score for "RECORDA-ME" by Joe Henderson. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature has one sharp (F#). The score includes a repeat sign at the beginning and a double bar line at the end. Chords are written above the staff: A-7, C-7, F7, Bbmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, E7#9 (first ending), and E7#9 (second ending).

RED CLAY

-FREDDIE HUBBARD

INTRO

FREE TIME
OPEN SOLOS

(IN TIME)
(DRUMS)

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is B-flat major (two flats) and the time signature is 4/4. The notes are: C4 (quarter), A3 (quarter), G3 (quarter), C4 (quarter), followed by a double bar line, then a whole rest (labeled '4' above it), and a final double bar line.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the bass line is in the bass clef. The music is divided into two systems by a double bar line. Above the staves, there are handwritten guitar chords: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, G7sus4, F7sus4, and G7sus4. The first system consists of four measures, and the second system consists of two measures. The music is written in a simple, folk-like style.

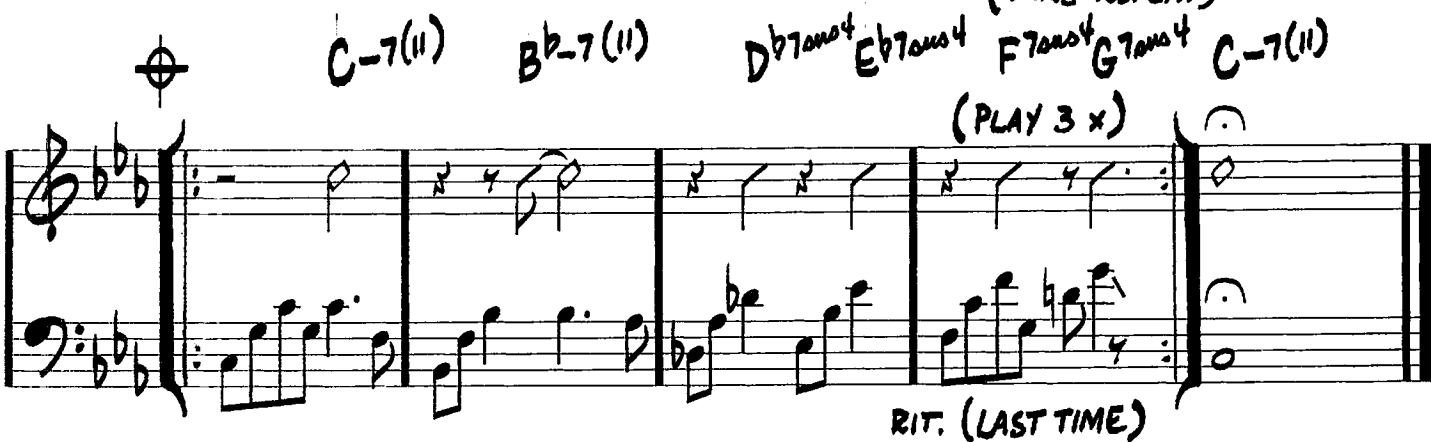
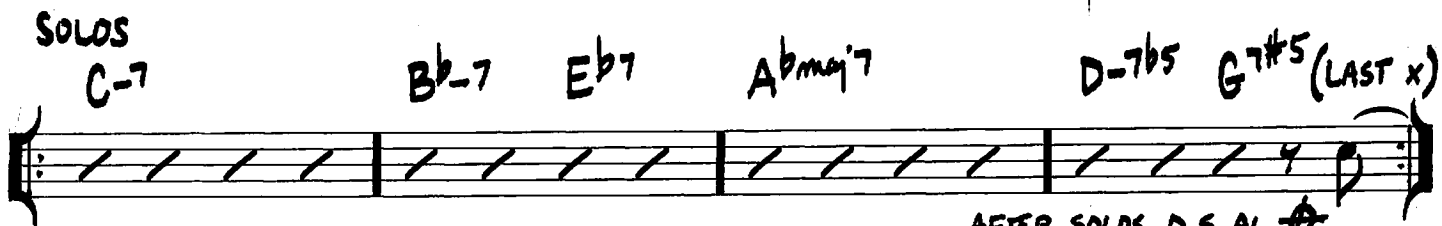
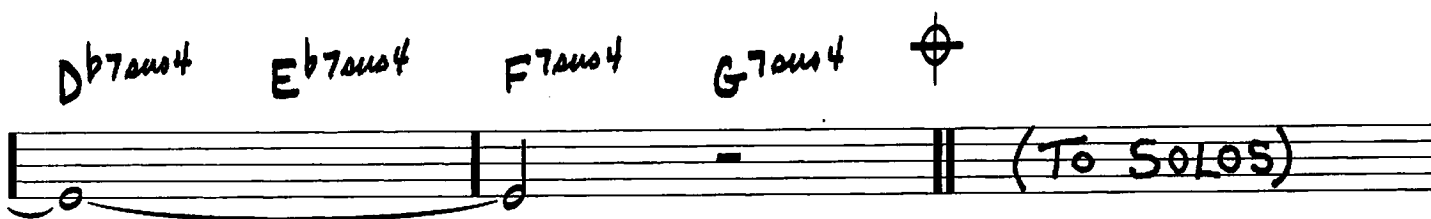
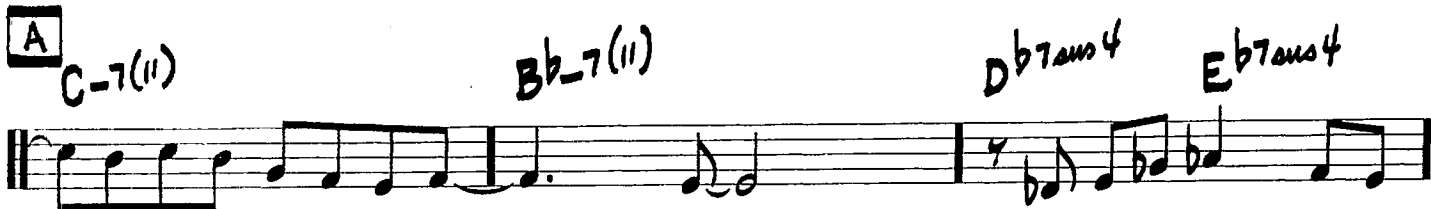
A $\text{C}^{-7}(11)$ $\text{B}^b-7(11)$ $\text{D}^b7_{\text{aug}4}$ $\text{E}^b7_{\text{aug}4}$

F7sus4 G7sus4 C-7(II) Bb-7(II)

D^b7sus4 E^b7sus4 1. F7sus4 G7sus4 2. F7sus4 G7sus4



B C-7(11) B \flat -7(11) D \flat 7sus4 E \flat 7sus4 | 1. F7sus4 G7sus4 | 2. F7sus4 G7sus4



340

(MED. BALLAD)

REFLECTIONS

-THELONIOUS MONK

Handwritten musical score for "Reflections" by Thelonious Monk. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and triplets. Above the staff, handwritten chord symbols are provided for each measure. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The score is divided into two systems, each with five staves. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The piece concludes with a "D.C. AL" (Da Capo Al Fine) instruction.

Chord symbols and musical notation are as follows:

- Staff 1: Abmaj7, Gb7, F7, E7, Bb-7, Eb7b9, Abmaj7 (3), Bb-7, B-7
- Staff 2: C-7 (3), F7b9 (3), G-7b5, Bb-7, Eb7b9
- Staff 3: 1. Abmaj7 (3), A07, Bb-7 (3), A7#5, 2. Abmaj7 (3), A07
- Staff 4: C-7b5 (3), F7b5, Bb-7 (3), Eb7b9 (3), Ab7 (3), Db7
- Staff 5: G-7, C7b9, F-, F-7
- Staff 6: F-7, Bb7, Bb-7, Bb-7, Eb7b9
- Staff 7: Abmaj7 (3), Gb7 (3), Abmaj7 (3), D.C. AL

RING DEM BELLS

-DUKE ELLINGTON/
IRVING MILLS

UP
(♩ = 200)

Handwritten musical score for "RING DEM BELLS" in 4/4 time. The score consists of four staves of music. The first staff starts with a C major chord and a tempo marking of 200 beats per minute. The second staff has a G7 chord. The third staff has C7, F6, and F- chords. The fourth staff has C, A7, D7, G7, C, and (G7) chords. The music is written in treble clef with various note values and rests.

342

(MED. SWING)
♩ = 112

REINCARNATION OF A LOVEBIRD

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

A G-(maj7) Ebmaj7 A7b5 D7#5

G- Ebmaj7b5 A7 D7

G-6 Ebmaj7 **B** C-7 E7

A7#9 D7#5 G-(maj7) A7#5 D7b9

C G- Ebmaj7#11 A7 D7

G- Ebmaj7b5 A7 D7

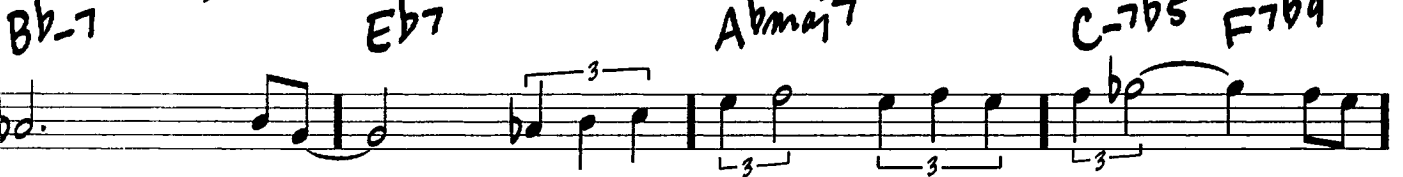
G- Ebmaj7 **D** C-7 Emaj7

A7 D7#5(#9) G-7

[E] FREELY (♩=♩)



(♩=♩ A TEMPO)

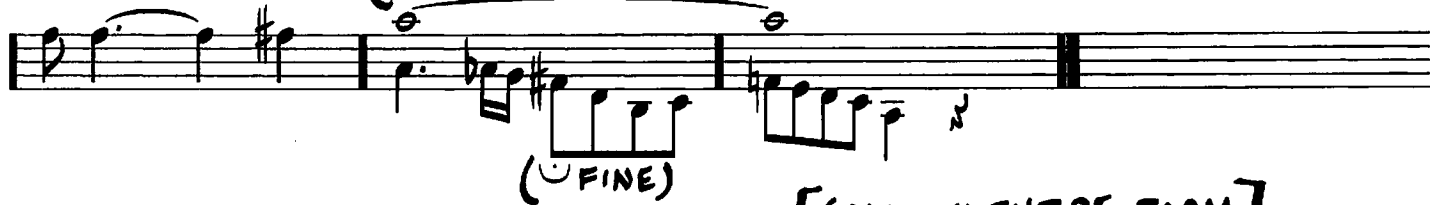


D.C. AL



D7#5 (#9)

(G- FINE)



[SOLO ON ENTIRE FORM]

344

(LATIN ROCK)

ROAD SONG

-JOHN L. (WES) MONTGOMERY

♩ G-7 (A-7) (D7) D7#9 A-7 D7

* (PLAY PAREN. CHORDS ON SOLOS)

G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-7

2. D7#9 G-7 C-7 F7 F7/Eb Bbmaj7 Bbmaj7

B-7 E7 Bb-7 Eb7 Abmaj7

D7b9 G-7 (A-7) D7#9

(D7) A-7 D7 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7

D7#9 G-7

AFTER SOLOS, D.S. AL (TAKE REPEAT)

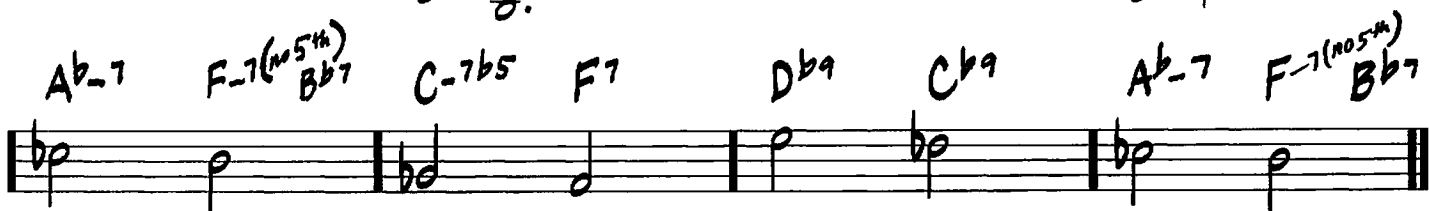
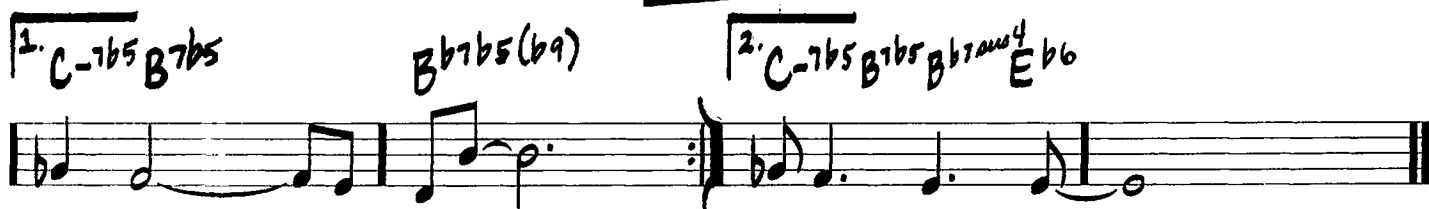
D7#9 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-7

(BALLAD)

'ROUND MIDNIGHT

-THELONIOUS MONK/
COOTE WILLIAMS/
BERNIE HANTIGREN

A



346

(BALLAD)

RUBY, MY DEAR

-THELONIOUS MONK

A

Handwritten musical notation for the first system of section A. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody in the treble staff starts with a quarter rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note F3, a half note Bb3, and a half note G3. Chords are written below the bass staff: F-9, Bb7(b9), Ebmaj7, F-7, F#7, G-7, Ab6, Ab, G-7, and C7(b9).

Handwritten musical notation for the second system of section A. The treble staff continues the melody with a half note C5, a quarter note D5, and a half note Eb5. The bass staff has a half note F3, a half note Bb3, and a half note G3. Chords are written below the bass staff: Fmaj7, G-7, Ab-7, A-7, Bb-7, Eb7(b9), Abmaj7, Bb-7, B-7, and C-7.

Handwritten musical notation for the third system of section A. The treble staff has a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note F3, a half note Bb3, and a half note G3. Chords are written below the bass staff: Bb-7, A(add9), B-7, Bb7b5, Bb7#5, B-7, and Bb7b5. The system ends with a double bar line and a repeat sign.

B

Handwritten musical notation for section B. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody starts with a half note G4, a quarter note A4, and a half note Bb4. Chords are written below the staff: Amaj7, B-7, Eb7b9, Ab6/9, Bb6, and Bb7.

Handwritten musical notation for the first system, featuring four measures with chords and melodic lines. The chords are: C- C-(mi7) C-7, C-7 (add mi7) D-7, Eb-7, and Ab9b5 Eb A9.

C

Handwritten musical notation for the second system, featuring four measures with chords and melodic lines. The chords are: F-9 Bb7(b9), Ebmi7 F-7 F#7 G-7 Ab6 A6, G-7 C7(b9), and Fmi7 G-7 Ab-7 A-7.

Handwritten musical notation for the third system, featuring four measures with chords and melodic lines. The chords are: Bb-7 Eb7(b9), Abmi7 Bb-7 B-7 C-7, Bb-7 E9(11) 3, and Gb6/9 B7b9 Bb7b9.

AFTER SOLDS, D.C. AL

(FREELY)

(WHOLE TONE FILL)

Handwritten musical notation for the fourth system, featuring four measures with chords and melodic lines. The chords are: Gb6/9 B7b9 Bb7b9 3, A7b5, Ab7b5, and Db6/9.

(Jazz Waltz)

THE SAGA OF HARRISON CRABFEATHERS

-STEVE KUHN



FINE

(MED.)

SATIN DOLL

Handwritten musical score for "Satin Doll" by Duke Ellington. The score is written on ten staves in 4/4 time. It includes various musical notations such as eighth and quarter notes, rests, and bar lines. Chord symbols are written above the staves, including D-7, G7, E-7, A7, A-7, D7, Ab-7, Db7, Cmaj7, and Fmaj7. The piece concludes with a double bar line and the word "FINE".

(MED. SLOW BLUES)

SCOTCH AND SODA

- DAVE GUARD

Handwritten musical score for "Scotch and Soda" in E-flat major, 4/4 time. The score consists of 10 staves of music with various chords and melodic lines. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music includes triplets and a repeat sign. Chords are written above the staff, and some are enclosed in boxes or have first/second endings indicated.

Chords and musical notation details:

- Staff 1: $A\flat m\sharp 7$, $D\flat 9$, $E\flat 6$, $G-7$, $C7$
- Staff 2: $F7$, $F-7$, $B\flat 7$, $D-7$ (1st ending), $A\flat-6$, $G7$
- Staff 3: $E\flat 9$ (2nd ending), $B\flat-7$, $E\flat 9$, $E\flat 9\sharp 5$, $A\flat m\sharp 7$
- Staff 4: $E\flat m\sharp 7$, $F-7$, $B\flat 7$, $E\flat m\sharp 7$, $F9$
- Staff 5: $B\flat 7$, $F-7$, $B\flat 7$, $A\flat m\sharp 7$, $D\flat 9$
- Staff 6: $E\flat 6$, $G-7$, $C7$, $F7$, $F-7$, $B\flat 7$
- Staff 7: $G-7$, $C7$, $F-7$, $B\flat 7$, $A\flat 7$
- Staff 8: $E\flat 6$, $(B\flat-7 \ E\flat 7)$

(MED. BOP) SCRAPPLE FROM THE APPLE

Handwritten musical score for "Scrapple from the Apple" by Charlie Parker. The score is written in 4/4 time and includes various chords and melodic lines.

Chords: G-7, C7, Fmaj7, Bb7, B07, Fmaj7, G-7, 1. A-7, D7, 2. F6, SOLO A7, D7, G7, C7, G-7, C7, Fmaj7, Bb7, B07, Fmaj7, G-7, C7, F6.

Melodic Lines: The score features several melodic lines, including a main melody and a solo section marked "SOLO". The solo section is indicated by a bracket and the word "SOLO" above the staff.

Other Notations: The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some handwritten annotations like "3" and "2" indicating specific measures or notes.

SEA JOURNEY

-CHICK COREA/
NEVILLE POTTER

(MED. LATIN)

INTRO

A-(#5) A- A-(#5) A- (LAST x)

VAMP

A %

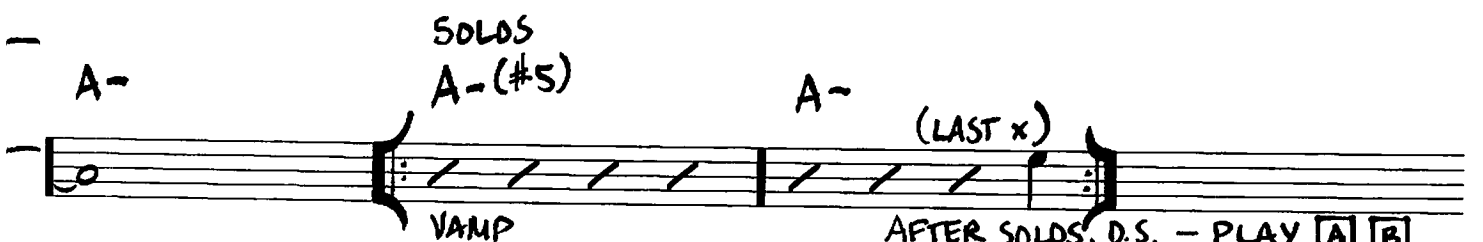
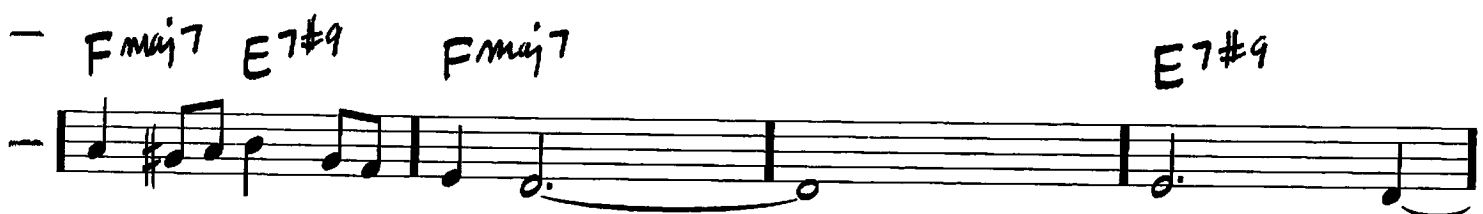
A-(#5) A- A-(#5) A-

VAMP SIM.

A-(#5) A- A-(#5) A-

D-(add 4) E-(add 4) A-(add 4) G7sus4

F#-7b5 Fmaj7



AFTER SOLOS, D.S. - PLAY A B
FADE OUT OVER VAMP

354

(MED. UP)

SEVEN COME ELEVEN

- BENNY GOODMAN/
CHARLIE CHRISTIAN

(BASS) **INTRO** A^b (PLAY 3x)

BASS CONT. SIM.

A A^b

2. **B** G^7 C^7

F^7 B^b7 E^b7

C A^b

(SOUL JAZZ)

SIDEWINDER

355
- LEE MORGAN

Handwritten musical notation for the first system, featuring a treble and bass staff in 4/4 time. Chords D^7 and E^b7 are indicated above the first measure. The notation includes various notes, rests, and bar lines.

Handwritten musical notation for the second system. Chords D^7 and E^b7 are indicated above the first measure. The notation includes various notes, rests, and bar lines.

BASS & RHYTHM - CONTINUE SIMILE
(A^b7) G^7 A^b7

Handwritten musical notation for the third system, continuing the bass and rhythm part. The notation includes various notes, rests, and bar lines.

Handwritten musical notation for the fourth system. Chords $(E^b7) D^7$ and E^b7 are indicated above the first measure. Chords $G-7b5$ and $C7b9$ are indicated above the fourth measure. The notation includes various notes, rests, and bar lines.

Handwritten musical notation for the fifth system. Chords F^- and G/C are indicated above the first measure. Chords F^-/B^b and E^b7 are indicated above the fourth measure. The notation includes various notes, rests, and bar lines.

Handwritten musical notation for the sixth system. Chords $(E^b7) D^7$ and E^b7 are indicated above the first measure. The notation includes various notes, rests, and bar lines.

Handwritten musical notation for the seventh system, labeled (ENDING). Chords D^7 and E^b7 are indicated above the first measure. The notation includes various notes, rests, and bar lines.

PLAY HEAD 2x IN/OUT

VAMP TO FADE OR CUE

(FAST BOP)

SEVEN STEPS TO HEAVEN

-MILES DAVIS/
VICTOR FELDMAN**INTRO**

(BASS) N.C. F13 Eb13 (4xs)

BS. CONT. SIM.

A

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

B

Cmaj7 D-7 G7 Cmaj7 F-7 Bb7

Ebmaj7 Ab-7 Db7 Gbmaj7 (C7)

A

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

[C] F13 E♭13 (3xs) F13 (SOLO BREAK) -----

[D] SOLOS Fmaj7 E-7 A7 D-7 G7

G-7 C7 E♭6 E♭ F6

[E] Cmaj7 D-7 G7 Cmaj7 F-7 B♭7

E♭maj7 A♭-7 D♭7 G♭maj7 G-7 C7

[F] Fmaj7 E-7 A7 D-7 G7

G-7 C7 E♭6 E♭ F6

SOLO [D] [D] [E] [F]
PLAY [C] AFTER EACH SOLO
LAST TIME, D.S. AL

E♭6 E♭ F6 N.C. (4xs) F13 E♭13 (6xs) F13

(MED.)

SILVER HOLLOW

-JACK DEJOHNETTE

B-11



A7sus4



B-11



B-11



Gmaj7



E-7

F#-7



G

A

F#-

B-11



AFTER SOLOS, D.S. AL

E-7

F#-7



G

A



2nd X

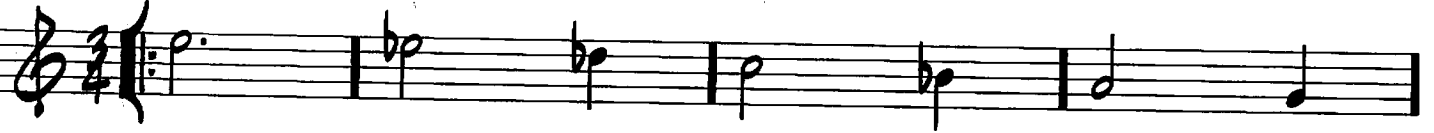
FINE

SIRABHORN

(♩ = 132
EVEN BEATS)

A CB \flat -G \flat

E-

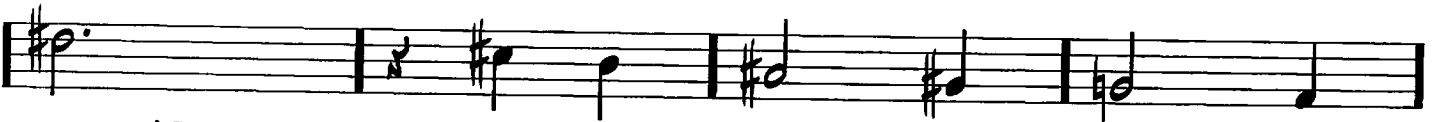


B

G \sharp -7

E

D-

G \flat maj7

F-7

G \flat maj7

F-7



D maj7 #11

**B** A

G

F \sharp -9

F maj7 (#11)



E7 sus4



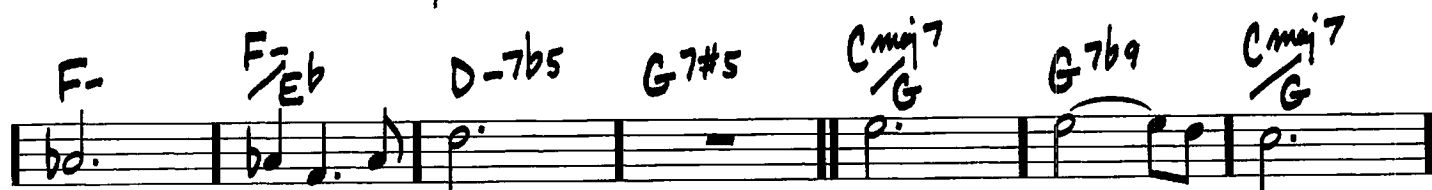
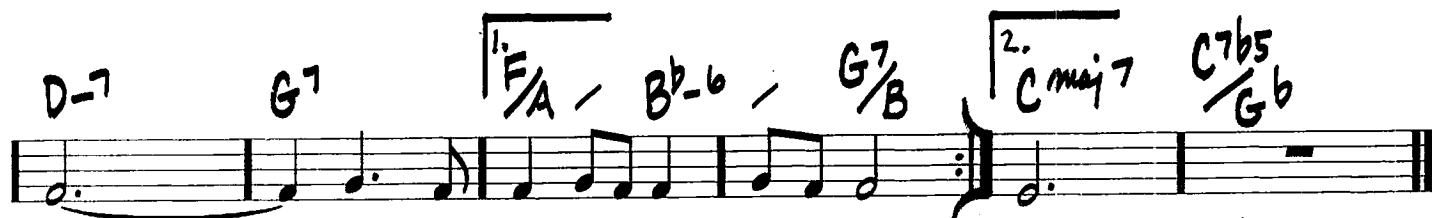
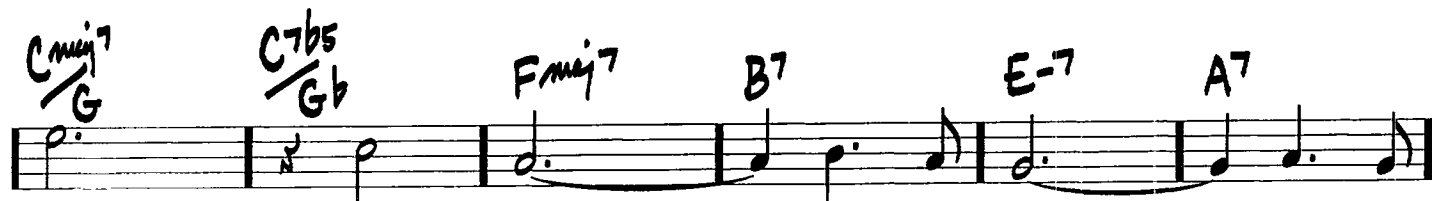
AFTER SOLOS, TO

E7 sus4

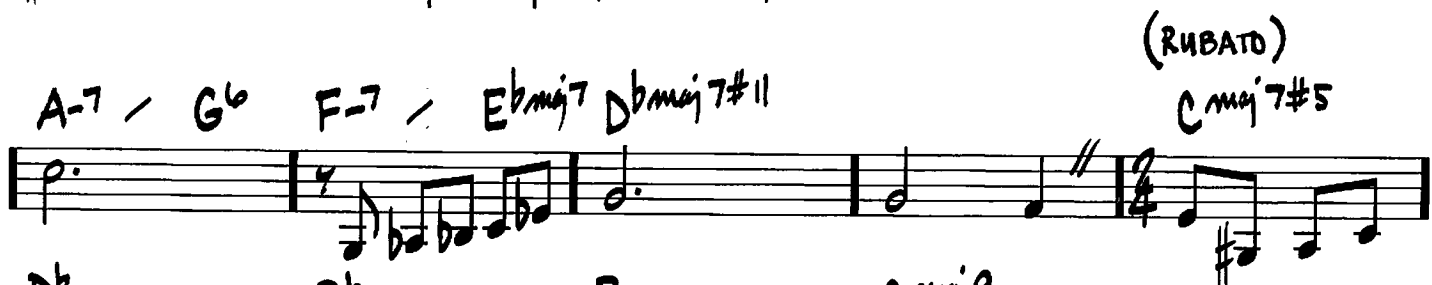


(MED.)

SKATING IN CENTRAL PARK - JONAH LEWIS



AFTER SOLOS, D.C. AL



SO NICE

(SUMMER SAMBA)

— MARCOS VALLE / PAULO SERGIO VALLE
NORMAN GIMBEL

(Bossa Nova)

Handwritten musical score for "SO NICE (SUMMER SAMBA)". The score is written in 4/4 time and features various chords and melodic lines. The chords are: Fmaj7, B-7, E7, Bbmaj7, Bb6, Eb7, A7, D7b9, G-7, E-7b5, A7#5, D-7, G7, G-7, Db7, C7, G-7, C7b9, Fmaj7, Bb7, F6, (G-7 C7).

363

(MED. SWING)

SOLAR

-MILES DAVIS

Handwritten musical score for "SOLAR" by Miles Davis. The score is written on a single staff in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked "(MED. SWING)". The title "SOLAR" is underlined, and the composer "MILES DAVIS" is noted. The score consists of four lines of music. The first line starts with a C- chord and ends with a G-7 chord. The second line starts with a C7 chord and ends with an Fmaj7 chord. The third line starts with an F-7 chord and ends with an Ebmaj7 chord. The fourth line starts with an Eb-7 chord, followed by Ab7, Dbmaj7, D-7b5, and G7b9. The score ends with a double bar line.

364

(MED. JAZZ)

SO WHAT

-MILES DAVIS

Handwritten musical score for "So What" by Miles Davis, featuring a bass line and chords.

Section A:

- Chords: N.C., E-7(add4), D-7(add4), N.C.
- Bass line: (BASS LINE 8VA)

Section B:

- Chords: N.C., E-7(add4), D-7(add4), N.C., E-7(add4), D-7(add4), N.C.
- Bass line: N.C., F-7(add4), E^b-7(add4), N.C.

The score is written in 4/4 time and includes a key signature change to two flats (B-flat and E-flat) for Section B.

N.C. F-7(add4) Eb-7(add4) N.C. F-7(add4) Eb-7(add4)

N.C. F-7(add4) Eb-7(add4) N.C.

A N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. SOLOS D-7 16 Eb-7 8 D-7 8

AFTER SOLOS, PLAY ENTIRE FORM THEN VAMP ON **A** - FADE OR CUE

3/6

(BALLAD)

SOLITUDE

-DUKE ELLINGTON/EDDIE DE LANGE/
IRVING MILLS

Handwritten musical score for "Solitude" in 3/6 time. The score consists of a single melodic line with various chords written above it. The chords are as follows:

- Line 1: Ebmaj7, C-7
- Line 2: F7, F-7
- Line 3: Bb7, Ebmaj7, 1. F-7, Bb7#5, 2. Ebmaj7, Eb7
- Line 4: Abmaj7, A°7, Eb6/Bb, Bb-7, Eb7
- Line 5: Abmaj7, A°7, Eb6/Bb, G-7, C7, F-7, Bb7#5
- Line 6: Ebmaj7, C-7, F7
- Line 7: F-7, Bb7, Ebmaj7, (F-7 Bb7)

The piece ends with a double bar line and the word "FINE".

(MED JAZZ) SOME DAY MY PRINCE WILL COME

367

FRANK CHURCHILL/LARRY MOREY

B \flat maj7D7 \sharp 5E \flat maj7G7 \sharp 5

C-7

G7 \sharp 5C \sharp

F7

D-7

C \sharp 0

C-7

F7

D-7

C \sharp 0

C-7

F7

F-7

B \flat 7E \flat E \flat 0B \flat /F

C-7/F

F7

B \flat

(MED.)

SOME OTHER SPRING-ARTHUR HERZOG, JR.
IRENE KITCHINGS

Handwritten musical score for "Some Other Spring" in 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are written above the notes.

Staff 1: Cmaj7, G7#5, E-7b5, A7b9, D-7, D-7b5

Staff 2: Ab7, G7, C7, B7#5, Bb7, Eb6, Ebmaj7

Staff 3: Eb7(#11), D7, C7, Bb6, D7/A, G7#5, Eb6, G-7

Staff 4: F-7, Bb7b9, Eb6, Eb7, D7, B-7, Bb-7

Staff 5: A-7, D7, B-7, Bb7, A-7, D7

Staff 6: E-7, A7#5, Dmaj7, C7, B7, Bb7, A7, D7, G7#5

Staff 7: Cmaj7, G7#5, E-7b5, A7b9, D-7, D-7b5, Ab7, G7

Staff 8: C7, B7#5, Bb7, A-7b5, Ab7, C6/G, D7, G7, C6, (D-7 G7#5)

FINE

(MED.)

SOMEBODY LOVES ME

- GEORGE GERSHWIN/

B.G. DESYLVIA/

BALLARD MACDONALD/EMELIA
RENAUD

Fmaj7

G-7

C7

Fmaj7

Bb7



Fmaj7

Db7

C7sus4

Fb

G-7

C7



Fmaj7

G-7

C7

Fmaj7

B-7b5

E7b9



A-7

F7

E7sus4

A-

D7#5



G-

G-(maj7)

G-7

G-6

G-7

E-7b5

A7b9



D-7

G7

D-7

G7

G-7

C7



Fmaj7

G-7

C7

Fmaj7

Bb7



A-7

D7

G-7

C7

Fb

(G-7 C7)



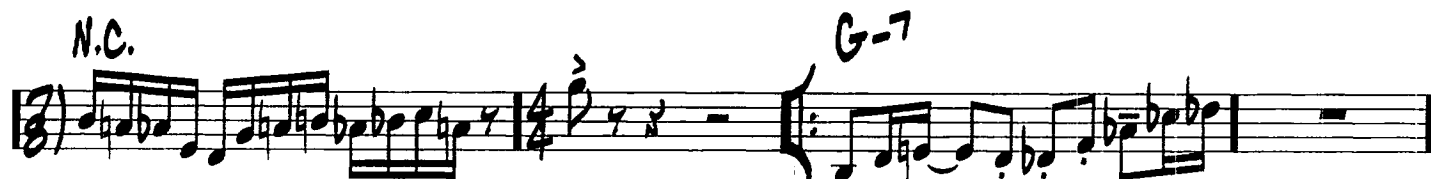
(PDLX)

SOME SKUNK FUNK

-RANDY BRECKER



[A] %



[B] A7/D^b

D^b/A

RHY. FILL

D7#9

E^b7#9

B7#9 C7#9

[C] F-7

C/F (PLAY 3xs)

[D]

N.C.

C7#9 D^b7#9 D7#9

C7#9

N.C.

SOLO BREAK

D.S. FOR SOLOS - TAKE REPEATS
PLAY [B], [D] AS WRITTEN

(AFTER SOLOS)

G-7

C G-7

(PLAY 8 xs)

D.S. AL FINE (TAKE REPEAT)

(JAZZ WALTZ)

SOMETIME AGO

-SERGIO MIHANOLICH

Handwritten musical score for "Sometime Ago" in 3/4 time. The score consists of 11 staves of music with various chords and melodic lines. The key signature is one flat (Bb). The score includes a variety of jazz chords such as Cmaj7, D-7/C, F-7, Bb7, E-7, A7, D-, G7, E7#5, E7, A-7, A-7/D, D7, Eb-7, Ab7, D-7, G7, Cmaj7, D-7/C, F-7, Bb7, E-7, A7, D-, G7, E-7, A7, D-7, G7, G7/F, E7#5, E7, A7b9, A7, D-7, D-7/G, G7b9, C, D-7/C, Cmaj9, and C. The score also includes a section labeled "AFTER SOLDS, D.C. AL" with a repeat sign.

(MED. LATIN)

SONG FOR MY FATHER

- HORACE SILVER

A F-7 E \flat 7

Db7 C7(9)

B E \flat 7

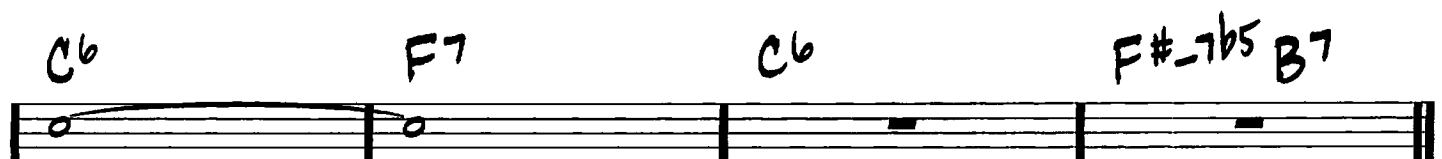
F-7 E \flat 7 Db7 C7

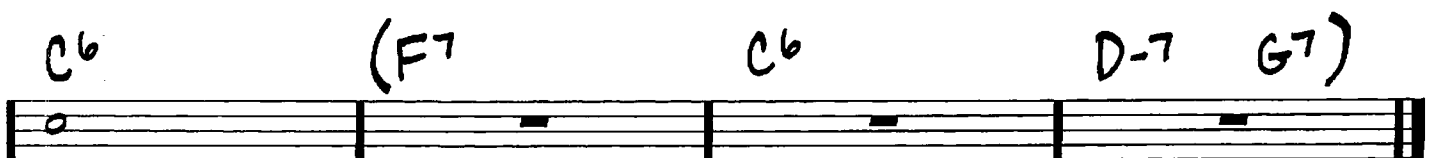
F-7

FORM **A** **A** **B**

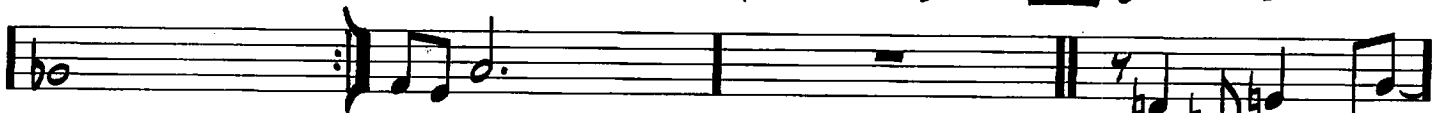
(MED. UP SWING)

THE SONG IS YOU

-JEROME KERN/
OSCAR HAMMERSTEIN II



(BALLAD)

SOPHISTICATED LADY-DUKE ELLINGTON/IRVING MILLS/
MITCHELL PARISH**A** $Bb-7$  $Ab7$ $G7$ $Gb7$ $F7$ $Bb7$ $Bb-7$ $Eb7$ \oplus 2. $Abmaj7$  $A07$ 2. $Abmaj7$ $A-7$ $D7$ **B** $Gmaj7$ $E-7$  $A-7$ $D7$ $B-7b5$ $E7b9$ $A-7$ $D7b9$ $Gmaj7$ $E-7$  $A-7$ $D7$ $G7$ $C-7$ $Eb7$ $C-7b5$ $F7b9$  \oplus $Abmaj7$

(C-7b5 F7b9)

D.S. AL \oplus 

(FAST JAZZ)

THE SORCERER

377

-HERBIE HANCOCK

Handwritten musical score for "The Sorcerer" by Herbie Hancock. The score is written in 4/4 time and consists of three staves of music. The first staff contains four measures of music, with chords: D^bmaj7, Dmaj7, E-6, and F⁺maj7b5/E. The second staff contains four measures of music, with chords: D^bmaj7, Dmaj7, A7#5(#9), and D7#9. The third staff contains four measures of music, with chords: A^b-7, G-7, E^bmaj7b5, and A-7/D. The fourth staff contains four measures of music, with chords: C-7, A7sus4, and G/A^b. The score is written in a handwritten style with various musical notations including eighth notes, quarter notes, and rests.

(MED. SWING)

SPEAK NO EVIL

-WAYNE SHORTER

%

Chords written above the staves:

C-7 Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7
 C-7 Dbmaj7 Eb-7 E-7 C-7 D-7 Bb-7 A7b5
 Bb-7 A7b5 1. Bb-7 2. Bb-7 A-7b5
 Ab7 G-7 Gb7b5 F-7 Bb7b5
 D/Eb Dbmaj7 C-7 Dbmaj7 C-7
 Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7 Eb-7
 E-7 C-7 D-7 Bb-7 A7b5 Bb-7 A7b5 Bb-7
 C-7 Dbmaj7 C-7 Dbmaj7 AFTER SOLOS D.S. AL

REPEAT TILL END

THE SPHINX

- ORNETTE COLEMAN

(FAST)

Handwritten musical score for "THE SPHINX" by Ornette Coleman. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked "(FAST)".

The score includes the following chords and markings:

- Chords: E^7 , E^7/D , A^{maj7} , $C^\#-7$, $B-7$, $C^\#-7$, $B-7$, A^{maj7} , $C^\#-7$, $B-7$, E^7 , A^6 , N.C.
- Markings: (WALK), FINE

(MED.)

STANDING ON THE CORNER

-FRANK LOESSER

Handwritten musical score for "Standing on the Corner" by Frank Loesser. The score is in 4/4 time, key of B-flat major (two flats). It consists of 11 staves of music with various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves. The score includes a key signature change to B-flat major (two flats) and a final key signature change to B-flat major (two flats). The score ends with a double bar line and a repeat sign.

Chords and notation details:

- Staff 1: F, F7, Bbmaj7 Eb9, F, Ab7/Eb, Db9, C7
- Staff 2: F, F7, Bbmaj7 Eb9, D7sus4 G7, Db9, C7
- Staff 3: F, F7, Bbmaj7, Bb-6, C7
- Staff 4: F, F7, Bbmaj7 Db6, F/C, D-7, G-7, C7
- Staff 5: 1. F, Ab7/Eb, Db9, C7; 2. F, Ab7/Eb, Db9, C7, F, A7
- Staff 6: D-, D-(#5), D-6, D-(#5), D-, D-(#5), D-6, D-(#5)
- Staff 7: F, F+, F6, F+, F/C, Gb/C, Ab/C, Gb/C
- Staff 8: F/C, D-7, Db9, C7
- Staff 9: D.C. AL
- Staff 10: F, Ab7/Eb, Db9, C7, F6

(BALLAD)

THE STAR-CROSSED LOVERS

-DUKE ELLINGTON/BILLY STRAYHORN

S:

Handwritten musical score for "THE STAR-CROSSED LOVERS" by Duke Ellington and Billy Strayhorn. The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The notation includes various chords and melodic lines with triplets and slurs.

Chord progressions and markings above the staves:

- Staff 1: $Gbmaj7$, $G9b5$, $Dbmaj7/Ab$, $Bb-7$, $Eb-7$, $Ab7$
- Staff 2: $Dbmaj7$, $G7b5$, $Gbmaj7$, $G9b5$, $Dbmaj7/Ab$, $Bb-7$, $G-7b5$, $C7b9$
- Staff 3: $F-7$, $Eb-7$, $Ab13$, $Eb-7$, $Ab13$, $Eb-7b5$, $Ab13$
- Staff 4: $Eb-7b5$, $Ab13$, $Db7sus4$, $Db9$, $Db7b9$, $Gbmaj7$, $Gb-7$, $Gb-6$
- Staff 5: $Gb-(bb)$, $Ab7$, $Dbmaj7$, $Db7\#5$, $Gbmaj7$, $Eb7$, $Dbmaj7/Ab$
- Staff 6: E/Ab , $Dbmaj7$
- Staff 7: $Dbmaj7$, $Dbmaj9\ add\ 6$
- Staff 8: $Dbmaj7$, $Dbmaj9\ add\ 6$

Additional markings include "FILL" and "D.S. FOR SOLOS AFTER SOLOS, D.S. AL".

(MED. OR BALLAD)

STELLA BY STARLIGHT- VICTOR YOUNG /
NED WASHINGTON

Handwritten musical score for "Stella by Starlight" in G-flat major, 4/4 time. The score consists of ten staves of music with various chords written above and below the notes. The chords include E-7b5, A7b9, C-7, F7, F-7, Bb7, Ebmaj7, Ab7, Bbmaj7, E-7b5, A7b9, D-7, Bb-7, Eb7, Fmaj7, E-7b5, A7b9, A-7b5, D7b9, G7#5, C-7, Ab7(#11), Bbmaj7, E-7b5, A7b9, D-7b5, G7b9, C-7b5, F7b9, Bbmaj7, and a final Eb7 chord.

STEPS

-CHICK CREW

(FAST JAZZ)

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music is in 4/4 time. The vocal line is written on a single staff, and the piano accompaniment is written on two staves. The piano part features a prominent bass line with a walking bass pattern. The melody is simple and catchy, with a clear chorus structure. The score includes a key signature change from three flats to two flats (B-flat, E-flat) in the middle section, indicated by a "C-7" marking. The piece concludes with a final chord in the key of two flats.

Handwritten musical notation for a 4-measure exercise. The first two measures are marked 'F-7' and the last two 'C-7'. The notation is on a grand staff with a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features chords and single notes.

Handwritten musical notation for a 12-measure piece, divided into four 3-measure sections. The notes are: *Abmaj7#11*, *Emaj7*, *Dbmaj7#11*, and *Cbmaj#11*. The notation includes a treble and bass staff with various chords and melodic lines. A bracket under the last two measures is labeled "2nd x, to SOLOS". The piece ends with a double bar line and repeat dots. Below the first measure, the text "(AFTER SOLOS)" is written.

(AFTER SOLDS)
C-7
PLAY 2x ONLY

(BASS CLEF CONT. SIM.)

F-7 C-7



Abmaj7#11 Emaj7 Dbmaj7#11 Cbmaj7#11 C-7

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(MED. SWING)

STOLEN MOMENTS

-OLIVER NELSON

INTRO

C-7

D-7

E^bmaj7

D-7

**HEAD** %

C-7

C-6

C-7

C-6



BASS CONTINUE SIMILE, FOLLOW CHANGES

F-7

F-6

C-7

C-6



D-11

E^b-11

E-11

F-11

F[#]-11

F-11

E-11

E^b-11

D-7

D[#]07

C/E

F-7

C-7

⊕

G7[#]5 (TO SOLOS)

(SOLOS ON C MINOR BLUES)

(AFTER SOLOS, D.S. AL ⊕)

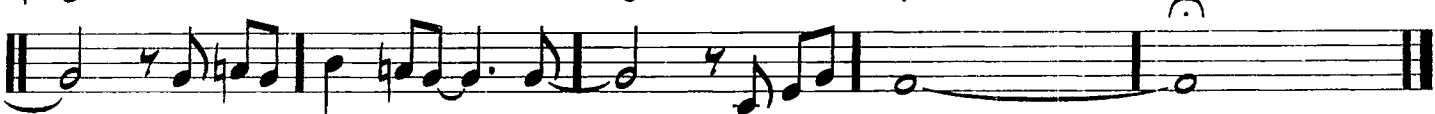
⊕ G7[#]5

C-7

G7[#]5

F7sus4

C-9



RIT. -----

(MED.) STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMPMON/CHICK WEBB

Chord symbols and musical notation are present on the staves:

- Staff 1: $A\flat 7$, $D\flat \text{maj} 7$, $A\flat 7$, $D\flat \text{maj} 7$, $D\flat 7$
- Staff 2: $E\flat 7$, $A\flat 7$, $D\flat 6$, $B\flat 7$, $E\flat 7$, $A\flat 7$
- Staff 3: $D\flat 6$, $D\flat 7$, $G\flat 7$, $G 7$, $G\flat 7$
- Staff 4: $B 7$, $F\sharp 7\flat 5$, $B 7$, $E 7$, $F 7$, $E 7$
- Staff 5: $A 7$, $A\flat 7$, $D\flat \text{maj} 7$, $A\flat 7$
- Staff 6: $D\flat \text{maj} 7$, $D\flat 7$, $E\flat 7$, $A\flat 7$
- Staff 7: $D\flat 6$, $A\flat 7$

386

(MED. BLUES)

STRAIGHT NO CHASER

-THELONIOUS MONK

Handwritten musical score for "Straight No Chaser" by Thelonious Monk. The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is composed of eighth and quarter notes, with some measures containing rests. Chord symbols are written above the staff: Bb7, Eb7, Bb7, Eb7, Bb7, F7, Bb7, and Bb7. A first ending bracket is placed over the 11th and 12th measures, with a "1." above it. A second ending bracket is placed over the 13th and 14th measures, with a "2." above it. The score concludes with a double bar line and a repeat sign. Below the staff, the text "AFTER SOLOS, D.S. AL" is written, followed by a double bar line and a repeat sign. The score is followed by two empty staves.

(SWING)

SUGAR

-STANLEY TURRENTINE

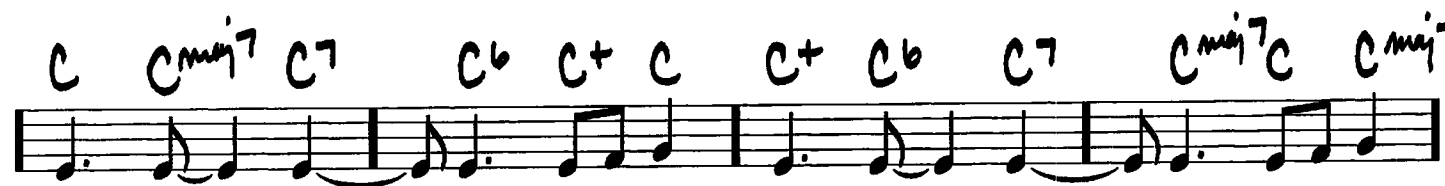
Chords and musical notation details:

- Staff 1: Chords include C-7, D-7b5, G7#5, and C-7. Triplet markings are present over several eighth notes.
- Staff 2: Chords include G7#5, C-7, and D-7. Triplet markings are present over several eighth notes.
- Staff 3: Chords include G7#5, C-7, Gb7, and F-7. Triplet markings are present over several eighth notes.
- Staff 4: Chords include Eb7, D-7b5, G7#5, and Ab7. Triplet markings are present over several eighth notes.
- Staff 5: Chords include G7#5, C-7, and (Dbmaj7). Triplet markings are present over several eighth notes.

(MED. SWING)

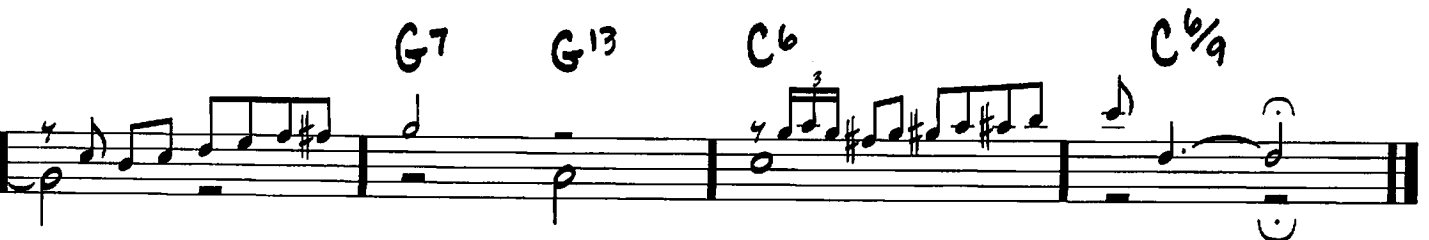
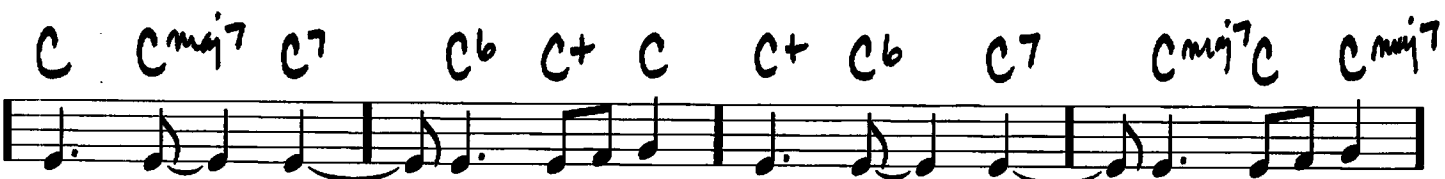
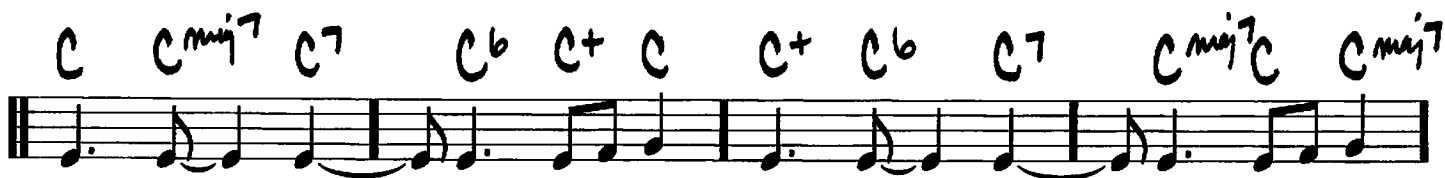
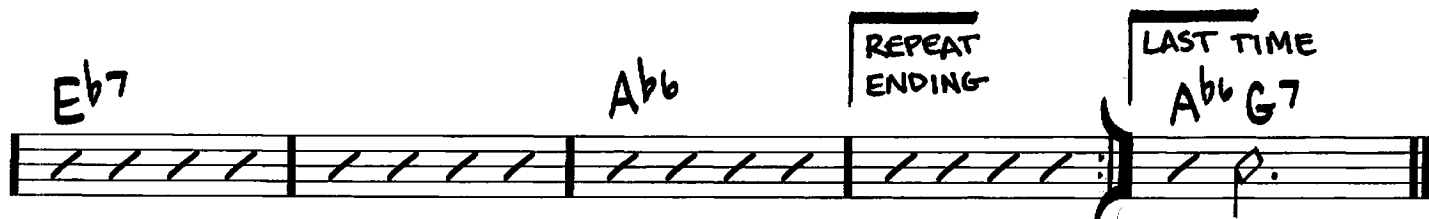
A STRING OF PEARLS

-JERRY GRAY

INTRO

SOLO (A^b BLUES)

389



(MED.)

STUFF

-MILES DAVIS

INTRO

(BASS) $D\flat 7 \# 9$ (7x's)

w/ VARIATIONS ON REPEATS

A $D\flat 7$ $D 7$ $B 7$ $B\flat 7$

$C 7$

(C PEDAL NEXT 20 MEAS.)
(HARMONY IS FLEXIBLE)

tr



E7

Bb7



G7

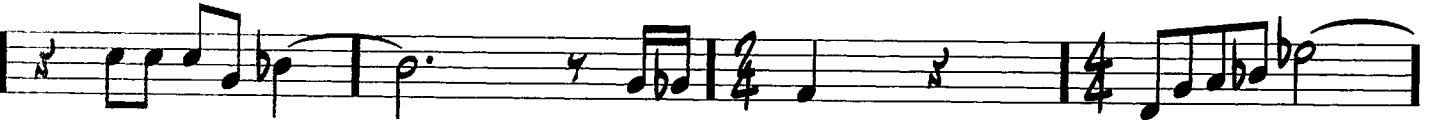
C7

Db7



D7

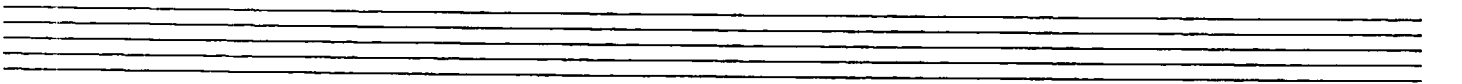
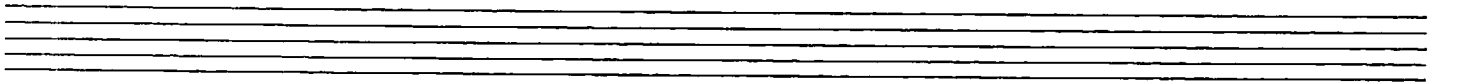
G7



Db7#9



BASS W/ INTRO RIFF SIM.



(MED.)

A SUNDAY KIND OF LOVE

-BARBARA BELLE/LOUIS PRIMA/ANITA LEONARD/STAN RHODES

Handwritten musical score for "A Sunday Kind of Love" in 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written in a handwritten style above the notes. The key signature has one flat (Bb) and the time signature is 4/4. The score includes first and second endings, marked with "1." and "2.".

Chords and melodic lines are as follows:

- Staff 1: F6 / A-7 Ab-7 G-7 C7b9
- Staff 2: A-7 D7b9 G-7 Bb-6 A-7 D7
- Staff 3: G-7 C7 1. F6 / A-7 Ab-7 G-7 Db9 C9
- Staff 4: 2. F6 G-7 G#o7 F/A C-7 F7
- Staff 5: C-7 F7 Bb6 / C-7 F7b9 Bb6
- Staff 6: G7 D-7 G7 D-7 G7b9 / C7 F#o7
- Staff 7: G-7 / Db9 C9 F6 / A-7 Ab-7 G-7 C7b9
- Staff 8: A-7 D7b9 G-7 Bb-6 A-7 D7
- Staff 9: G-7 C7 F6 (D7b9 G-7 / Db9 C9)

(MED.) THE SURREY WITH THE FRINGE ON TOP

- RICHARD RODGERS / OSCAR HAMMERSTEIN II

Handwritten musical score for "The Surrey with the Fringe on Top" (Medley). The score is written on a grand staff (treble and bass clefs) in 4/4 time, with a key signature of one flat (Bb). The melody is primarily in the treble clef, and the bass clef provides harmonic support. The score is divided into measures by vertical bar lines, and the key signature is indicated by a single flat (Bb) on the treble clef staff.

Chord progressions (written above the staff) include:

- Bbmaj7 C-7 D-7 C-7 Bbmaj7 C-7 D-7 C-7
- Bbmaj7 C-7 D-7 G-7 C7 G-7 [1. C-7 F7] [2. C-7 F7]
- F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Ebmaj7
- G-7 C7 Fmaj7 D-7 G-7 C7 C-7 F7
- Bbmaj7 C-7 D-7 C-7 Bbmaj7 C-7 D-7 C-7
- Bbmaj7 C-7 D-7 G-7 C-7 G7b9 C-7 G7b9
- D-7b5 G7b9 C-7 F7 Bbmaj7 (C-7 F7)

The score concludes with a final measure containing a whole note chord, likely Bbmaj7, followed by a double bar line.

--BARNEY KESSEL

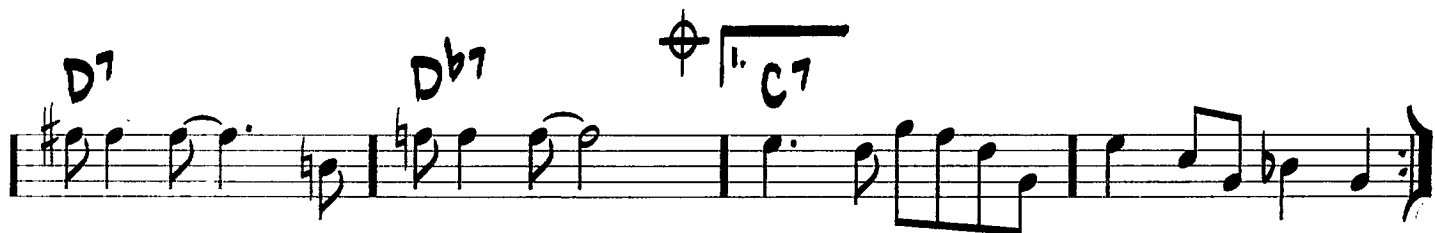
Handwritten musical score for "Satin Doll" in B-flat major, 4/4 time. The score is written on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The melody is written in eighth and quarter notes, with a repeat sign at the beginning. The second staff continues the melody, featuring a triplet of eighth notes. The third staff shows a change in the melody, with a triplet of eighth notes. The fourth staff concludes the piece with a final chord and a repeat sign. Chord symbols are written above the staff: Bb, Eb7, Bb, Bb7, Eb7, Bb7, C-7, D-7, Db-7, C-7, F7(#11), Bb7, G7, C7, and F7. The tempo/mood is marked "SLOW" and the style is "JAZZ".

REPEAT HEAD IN/OUT
SOLD ON 12 BAR BLUES

SWEET GEORGIA BRIGHT

-CHARLES LLOYD

(JAZZ)



REPEAT HEAD IN/OUT
AFTER SOLOS, D.C. AL Φ



ROCK
J = 168
EVEN 8ths

SWEET HENRY

-STEVE SWALLOW/
JACK GREGG

D A/C# B- B/A G C D
 B- B/A E/G# A G - D/A A7 D
 A/E E E/D D
 A/C# E/B B E/B B7 E/B
 D G/D D7 G E7/G# A7 N.C.
 G/D D D/C C
 G/B D/A A (VAMP) D A7 D
 (ENDING-) D A/C# B- B/A G C D
 RIT. -----

D.C. FOR SOLOS

(MED.)

TAKE THE "A" TRAIN

- BILLY STRAYHORN

Handwritten musical score for "Take the A Train" by Billy Strayhorn. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staff, including C6, D7b5, D-7, G7, C6, D-7, G7, G-7, C7, Fmaj7, D7, D-7, G7, G7b9, C6, D7b5, D-7, G7, C6, D-7, G7, C6, N.C., and Cmaj7. The score is divided into sections by double bar lines and repeat signs. The final section is marked "AFTER SOLOS, D.C. AL".

THANKS FOR THE MEMORY

LEO ROBIN/RALPH RAINGER

(MED.)

Chords and musical notation are as follows:

- Staff 1: G-7, C7, F6, F#o7
- Staff 2: G-7, C7, F6, F#o7, G-7, Ao7, Bb6
- Staff 3: G-7, 1. C7, 2. E-7b5, A7b5
- Staff 4: Abmaj7, Bb-7, Eb7, Abmaj7, Ao7
- Staff 5: Cmaj7, A-7, D-7, G7, G-7, C7#5
- Staff 6: G-7, C7, F6, F#o7
- Staff 7: G-7, C7, F6, F#o7, G-7, Ao7, Bb6
- Staff 8: G-7, C7, F6, (D7b9)

FINE

TAME THY PEN

-RICHARD NILES

F# 11
E

1. 2. 3.

E-11

4.

Bbmaj7 (#11)

A

B7 (alt.)

8VA

E-6

A-9

G#-765

$$\frac{B}{G}$$

Cmaj7

Bb maj 7 (#11)

B7 (alt.)

B

$$\frac{F\#-11}{E}$$

Handwritten musical notation for the first system, featuring a treble and bass staff. Chords are written above the staff: E-11, F#-11/E, E-11, Ab(Lyd.#5), E/C, C maj7, F maj7, and Bbmaj7(#11). The notation includes various note values, accidentals, and triplets.

REPEAT [A] SOLOS: [A][A][B][A]
TAKE [C] AFTER SOLOS

Handwritten musical notation for the second system, featuring a treble and bass staff. Chords are written above the staff: G#-11/F#, F#-11, and C maj7(#11). The notation includes various note values, accidentals, and triplets.

PLAY TUNE [A][A][B][A] TO

Handwritten musical notation for the third system, featuring a treble and bass staff. Chords are written above the staff: Bbmaj7(#11), Amaj7(#11), and Abmaj7(#11). The notation includes various note values, accidentals, and triplets.

Handwritten musical notation for the fourth system, featuring a treble and bass staff. Chords are written above the staff: Dbmaj7(#11), C(Lyd. Eb/F), and G maj7(#11). The notation includes various note values, accidentals, and triplets.

(MED.
EVEN BASS)

TELL ME A BEDTIME STORY

- HERBIE HANCOCK

INTRO



HEAD



* RHYTHM AS BEFORE

B7_{am}4A7_{am}4

G#-7

E-7



Db-7

Eb-7

E-7

F#-7



Gmaj7(#11)

F#-7



E-7

A7

Dmaj7

Cmaj7(#11)

Bmaj7



* (Bmaj7) Gmaj7 E-7

Cmaj7(#11)

Bmaj7

Gmaj7 E-7

Cmaj7



* RHYTHM AS BEFORE

AFTER SOLOS, D.S. AL

(ENDING VAMP)

(E-7) Cmaj7

Bmaj7

Gmaj7

E-7

Cmaj7

Bmaj7



(LAST x)

404

THAT'S AMORE

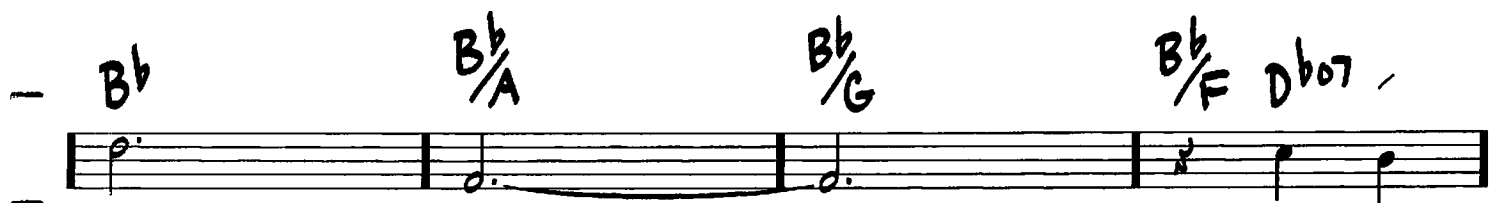
(THAT'S LOVE)

-HARRY WARREN/
JACK BROOKS

(MED.)

Handwritten musical score for "That's Amore (That's Love)" in B-flat major, 2/4 time. The score consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: Bb , Bbmaj7 , Bb6 , Db7
- Staff 2: C-7 , F7 , C-7 , F7
- Staff 3: C-7 , F7 , C-7 , F7
- Staff 4: Bbmaj7 , Bb6 , C-7 , F7
- Staff 5: Bb , Bbmaj7 , Bb6 , Db7
- Staff 6: C-7 , F7 , C-7 , F7
- Staff 7: C-7 , F7 , C-7 , F7
- Staff 8: Bbmaj7 , Bb6 , C-7 , F7



Handwritten musical score for "The Girl on the Train" by Rachel Watson. The score is written on ten staves, each with a treble clef and a key signature of two flats (Bb and Eb). The time signature is 4/4. The music is a single melodic line with various chords indicated above the notes. The chords are: Bbmaj7, Eb7, Ab7b5, G7, C7, C-7, F7, Bbmaj7, Eb7, Ab7b5, G7, C7, C-7, F7, Bb6, A-7b5, D7, G-, A-7b5, D7, G-, A-7b5, D7, G-, C7, F7, Bbmaj7, Eb7, Ab7b5, G7, C7, C-7, F7, Bb6, and (C-7 F7). The melody consists of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line.

(UP) THERE WILL NEVER BE ANOTHER YOU

— HARRY WARREN/MACK GORDON

Handwritten musical score for the song "There Will Never Be Another You". The score is written on a single staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is written in treble clef. The score is divided into measures by vertical bar lines. Chord symbols are written above the staff, indicating the harmonic structure. The score ends with a double bar line and the word "FINE".

Chord symbols (written above the staff):

- Measures 1-2: Ebmaj7
- Measures 3-4: D-7b5
- Measures 5-6: G7
- Measures 7-8: C-7
- Measures 9-10: Bb-7
- Measures 11-12: Eb7
- Measures 13-14: Abmaj7
- Measures 15-16: Db9
- Measures 17-18: Ebmaj7
- Measures 19-20: C-7
- Measures 21-22: F7
- Measures 23-24: F-7
- Measures 25-26: Bb7
- Measures 27-28: Ebmaj7
- Measures 29-30: D-7b5
- Measures 31-32: G7
- Measures 33-34: C-7
- Measures 35-36: Bb-7
- Measures 37-38: Eb7
- Measures 39-40: Abmaj7
- Measures 41-42: Db9
- Measures 43-44: Ebmaj7
- Measures 45-46: A-7 D7
- Measures 47-48: Ebmaj7 D7
- Measures 49-50: G-7 C7
- Measures 51-52: F-7 Bb7
- Measures 53-54: Eb (Bb7)

The score concludes with a double bar line and the word "FINE" written below the staff.

THERE'LL BE SOME CHANGES MADE

(MED. SWING)

- BENTON OVERSTREET/BILLY HIGGINS

Musical score for the song "There'll Be Some Changes Made" in G major, 4/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in eighth and quarter notes. The second staff continues the melody, with a double bar line after the first measure. The third staff continues the melody, with a double bar line after the second measure. The fourth staff continues the melody, with a double bar line after the second measure. The fifth staff continues the melody, with a double bar line after the second measure. The sixth staff continues the melody, with a double bar line after the second measure. The seventh staff continues the melody, with a double bar line after the second measure. The score includes various chords: G7, C7, D7, F7, Bb6, and (A7 Ab7). The word "FINE" is written below the final staff.

Chords: G7, C7, D7, F7, Bb6, (A7 Ab7)

FINE

(MED.)

THEY DIDN'T BELIEVE ME

-JEROME KERN/HERBERT REYNOLDS

Handwritten musical score for "THEY DIDN'T BELIEVE ME" in G major, 4/4 time. The score consists of ten staves of music. Chords are written above the staves: A-7, D7, Gmaj7, B-7, E7, C#-7b5, F#7, and F7b5. The melody includes triplets and slurs.

(MED. JAZZ
ROCK)

THINK ON ME

-GEORGE CABLES

Handwritten musical notation for the first system. Chords: A-7/D, C-7/F. Includes a triplet of eighth notes.

Handwritten musical notation for the second system. Chords: A-7/D, C-7/F. Includes a triplet of eighth notes. Bass line: BASS CONT. SIM.

Handwritten musical notation for the third system. Chords: Cmaj7/B, Bmaj7, Bmaj7/Bb, Bbmaj7.

Handwritten musical notation for the fourth system. Chords: Bb-7, A7#11, Ab-7, Ab-7/Gb, Ebmaj7, F-7, Bb7.

Handwritten musical notation for the fifth system. Chords: Ebmaj7, A13b9. Includes first and second endings.

Handwritten musical notation for the sixth system. Chords: D-7, G7, E-7, A7#5, D-7.

Handwritten musical notation for the seventh system. Chords: Bbmaj7, Ebmaj7, D-7sus4. Includes the instruction: AFTER SOLOS, D.C. AL FINE (TAKE 2ND ENDING ON HEAD OUT).

FINE

(MED. UP SWING)

THOU SWELL- RICHARD RODGERS/
LORENZ HART

Chord symbols for the first system (measures 1-4):

- Measure 1: $F-7$
- Measure 2: $Bb7$
- Measure 3: $F-7$
- Measure 4: $Bb7$

Chord symbols for the second system (measures 5-8):

- Measure 5: $Ebmaj7$
- Measure 6: $Ab13$
- Measure 7: $Ebmaj7$
- Measure 8: $A-7b5$ $D7b9$

Chord symbols for the third system (measures 9-12):

- Measure 9: $G-7$ $C7$
- Measure 10: $F-7$ $Bb7$
- Measure 11: $Ebmaj7$
- Measure 12: $Eb6$

Chord symbols for the fourth system (measures 13-16):

- Measure 13: $D-7$ $G7$
- Measure 14: $C-7$ $F7$
- Measure 15: $Bb7$
- Measure 16: $G-7$ $C7$

Chord symbols for the fifth system (measures 17-20):

- Measure 17: $F-7$
- Measure 18: $Bb7$
- Measure 19: $F-7$
- Measure 20: $Bb7$

Chord symbols for the sixth system (measures 21-24):

- Measure 21: $Ebmaj7$
- Measure 22: $Ab13$
- Measure 23: $Ebmaj7$
- Measure 24: $A-7b5$ $D7b9$

Chord symbols for the seventh system (measures 25-28):

- Measure 25: $G-7$ $C7$
- Measure 26: $F-7$ $Bb7$
- Measure 27: $G-7b5$
- Measure 28: $C7$

Chord symbols for the eighth system (measures 29-32):

- Measure 29: $F-7$
- Measure 30: $Bb7$
- Measure 31: $Eb6$
- Measure 32: (End)

4/2

(JAZZ WALTZ)

THREE FLOWERS

- MCCOY TYNER



(ENDING)

Ebmaj7
(VAMP)

Db9

Ebmaj7



REPEAT AS DESIRED

(MED. BALLAD)

TIME REMEMBERED

-BILL EVANS



FINE

TONES FOR JOAN'S BONES

-CHICK COREA

(SLOW SWING)

Handwritten musical score for "Tones for Joan's Bones" by Chick Corea. The score is written on ten staves in treble and bass clefs. It includes various musical notations such as notes, rests, and triplets. Above the staves, numerous chord symbols are written in handwritten ink, including E-7, E-7b5, Eb7, Dmaj7, D7b9, F7b9, Bb, Ab-7, Gbmaj7, F7, Bb-7b5, Eb7, Ab-7, Ab7/Gb, F-7b5, Ebmaj7, Gbmaj7, Fmaj7, Abmaj7, Cmaj7, Ebmaj7, (J.=d) Db-7, A7b9, Dmaj7, G7/D, D7b9, F7b9, Bbmaj7, E-7, A7, Bb07, B-7, E7, E-7, F#-7, F-7, Bb7, Ebmaj7, D-7, C-7, F7, E-7, F#-7, Gbmaj7, A7b9, and Ebmaj7#11. The score is marked with a key signature of one sharp (F#) and a 4/4 time signature. The tempo/style is indicated as "(SLOW SWING)" and "(MED. SWING)". The piece concludes with a double bar line and a repeat sign.

TOPSY

(MED. UP)

D-

B \flat 7

A7

D-

B \flat 7

A7



D-

B \flat 7

A7

D-

B \flat 7

A7



G-

E \flat 7

D7

G-



D-

B \flat 7

A7

D-



D7

G7



C7

F7

B \flat 7

A7



D-

B \flat 7

A7

D-

B \flat 7

A7



D-

B \flat 7

A7

D-



(MED. SWING)

TOUR DE FORCE

-JOHN "DIZZY" GILLESPIE

D-7b5 D \flat -7 C-7 B-7 B \flat -7 E \flat 7
 C-7 B-7 D-7b5 D \flat -7 C-7 B-7
 B \flat -7 E \flat 7 1. A \flat 6 / B \flat -7 A \flat 7 2. A \flat 6
 E \flat -7 A \flat 7 D \flat ma \flat 7 D \flat 7 E \flat -7 A \flat 7 D \flat ma \flat 7
 F-7 B \flat 7 E \flat ma \flat 7 E \flat 7 F-7 E7 E \flat 7
 D-7b5 D \flat -7 C-7 B-7 B \flat -7 E \flat 7
 C-7 B-7 D-7b5 D \flat -7 C-7 B-7
 B \flat -7 E \flat 7 A \flat 6

(BOSSA)

TRISTE**A**B \flat maj7G \flat maj7B \flat 5B \flat maj7

D-7

G7



C-7

A-7 \flat 5

D7

G-7

A7(#9)



Dmaj7

E-7

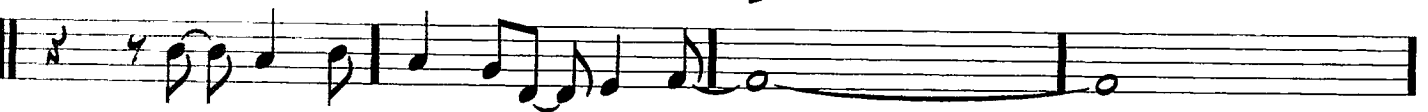
A7

D-7

G7

C-7

F7

**B** B \flat maj7B \flat -7E \flat 7B \flat maj7

F-7

B \flat 7E \flat maj7A \flat 7

D-7

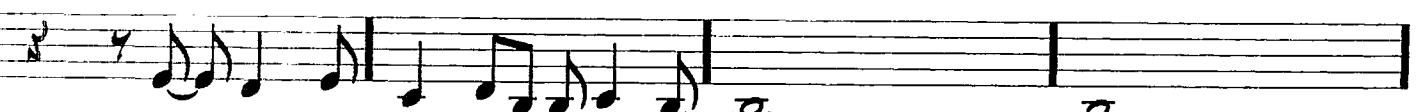
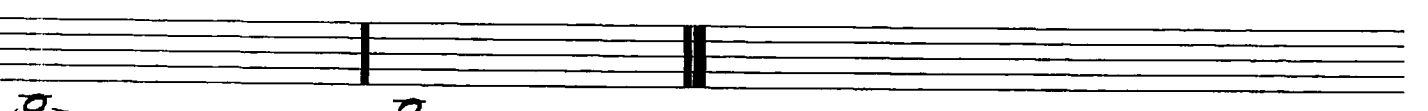
G-7

C7



C-7

- - F7

B \flat -7E \flat 7B \flat -7E \flat 7B \flat -7E \flat 7B \flat -7E \flat 7

4/8

(FAST BOP)

TUNE UP

-MILES DAVIS



(BALLAD)

TURN OUT THE STARS

419

-BILL EVANS/
GENE LEES

B-7b5 E7b9 A-7 A7b9 D-7 G7 Cmaj7 A-7

F-7 Bb7 Ebmaj7 C-7 A-7 D7 Gmaj7 E-7

C#-7 F#7 Bmaj7 G#-7 C#-7 Bb-7b5 Eb7#5

Ab-7 F-7b5 Bb7#9 Eb-7 /Db Cbmaj7 Eb-7/Bb

E-7/A A7b9 Dmaj7/A E-7/A A7 Dmaj7/A

D-7/G G7b9 Cmaj7/G D-7/G G7 Cmaj7 C7

F#-7/B B7#5 E-7 Bb7(#11) A7#5 D-7 Ab7(#11)

G7#5 C-7 Eb7 Abmaj7 C7#5 F-7

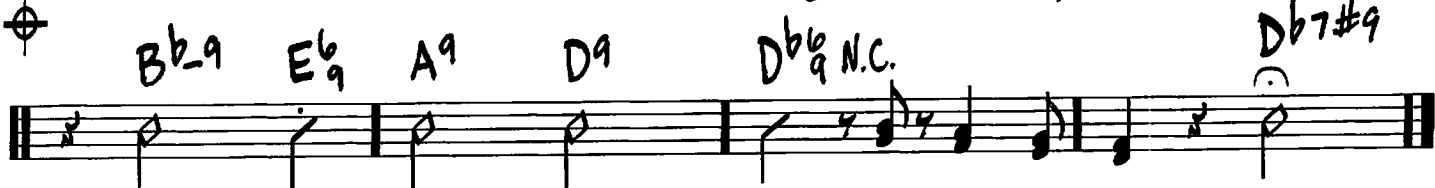
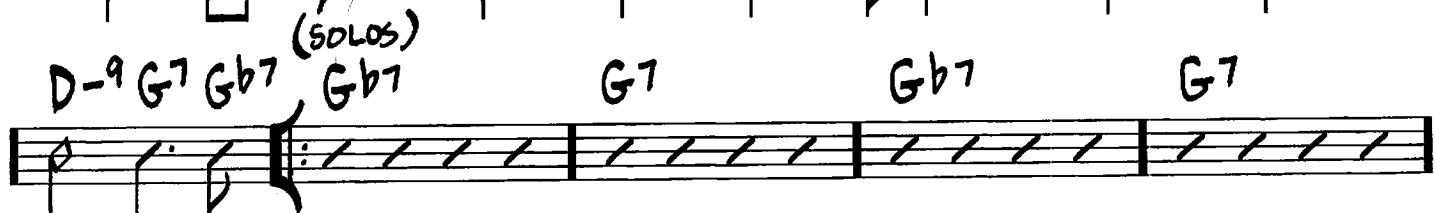
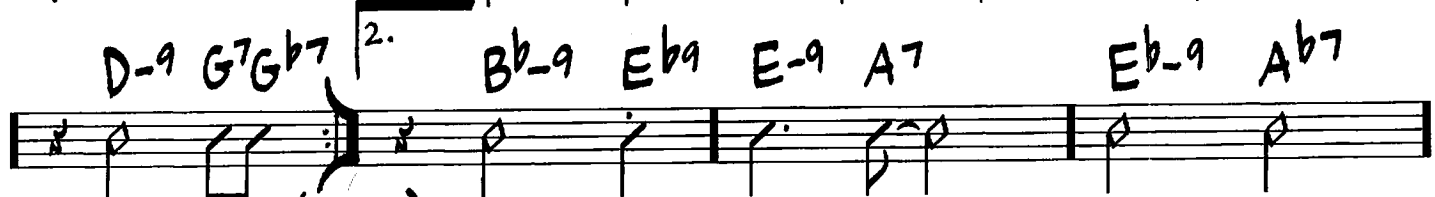
D-7b5 G7#9 C-7 Eb7 Abmaj7 G7 Cmaj7 F#7

B-7b5 E7b9 A- Eb-7/Ab Ab7b9 C#- (F#7)

(FAST SWING)

TWISTED BLUES

-JOHN L. (JES.) MONTGOMERY



REPEAT AS DESIRED

AFTER SOLOS, D.C. AL

(TAKE REPEAT)

UNIQUITY ROAD

421

-PAT METHENY

(MED. FAST)

A

Handwritten musical notation for the first system of 'Uniquity Road'. The notation is on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols are written above the staff: A, B/A, E^{major}7#11, G-, D7/A, Bb-, Ab6, Gbmaj7b5, G-, B-, Ab, C#-, Bb, A^{major}7b5, A7, E6, and E^{major} sus2. The system ends with a double bar line.

G#-

F#6

E^{major}7#11E^{major}7

Handwritten musical notation for the second system of 'Uniquity Road'. The notation continues on a single staff. Chord symbols include Bb7sus4, Bb7, F#6, E^{major}7#11, and E^{major}7. The system ends with a double bar line.

B

Eb-7

B6

F#
A#

B-

Handwritten musical notation for the third system of 'Uniquity Road'. The notation continues on a single staff. Chord symbols include Eb-7, B6, F#^{major}/A^{major}, B-, E-/B, C, G/B, and Ab-9. The system ends with a double bar line.

Eb-7

B6

F#
A#

B-

Handwritten musical notation for the fourth system of 'Uniquity Road'. The notation continues on a single staff. Chord symbols include Eb-7, B6, F#^{major}/A^{major}, B-, E-/B, C, G/B, and A/B. The system ends with a double bar line.

AFTER SOLOS,
D.C. AL FINE

FINE

(ROCK
J=118)

- BOBBY SHARP/
TEDDY POWELL

First staff of music, labeled "A-7" and "N.C.". The key signature is one flat (B-flat) and the time signature is 4/4. The melody consists of eighth and quarter notes, ending with a double bar line.

D-7 A-7 D-7 A-7



Staff 2: Musical notation for the second staff, showing four measures with chords D-7, A-7, D-7, and A-7. The notes are: Measure 1: G4, A4, B4, C5; Measure 2: F#4, E4, D4, C4; Measure 3: G4, A4, B4, C5; Measure 4: F#4, E4, D4, C4.

D-7

E7

N.C.

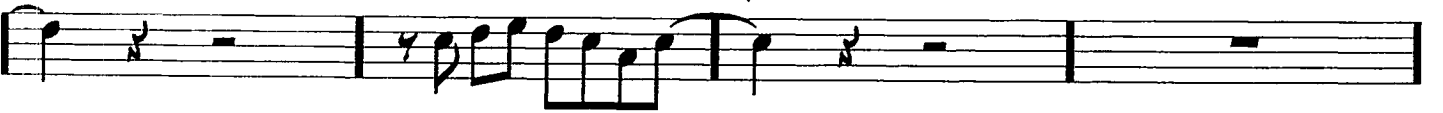


A-7



D-7

A-7



D-7

A-7

D-7

A-7



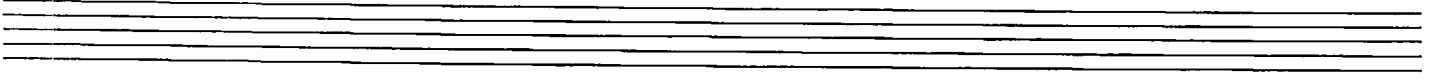
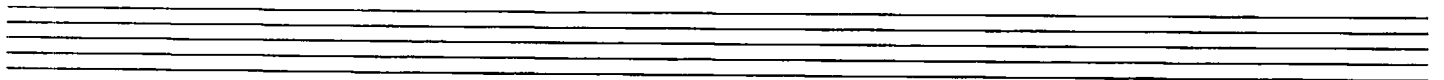
F9

E7#9

A-7



FINE



424

(J=116
EVEN 8 MS)

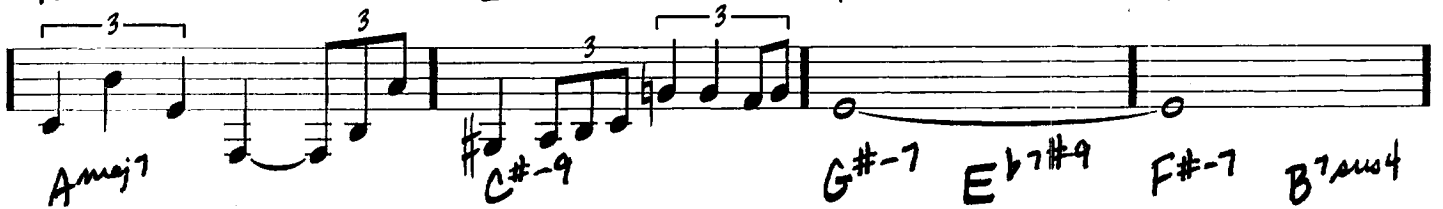
UNITY VILLAGE

-PAT METHENY

A A-

E¹Fmaj⁷

A-

E¹Fmaj⁷Bbmaj⁷b5A⁺ maj⁷

C#-9

G#-7

E^b7#9

F#-7

B⁷ sus⁴E⁺ maj⁷

E/C

E⁺ maj⁷

E/C



B C/D

G/D

E^b/DB^b/DB^bC/B^b

F/A

B/f#

E

E⁷ sus⁴

UP JUMPED SPRING

-FREDDIE HUBBARD

MED.
JAZZ WALTZ

S.

Bbmaj7

G7#5

C-7

F7

F#o7

G-7

F-7

E-7

A7

D-7

Eb-7

D-7

Eb-7

1. B-7b5

E7

C-7b5

F7

2. C-7

F7

Bbmaj7

A-7b5 D7

G-7

C7

Fmaj7

D-7

Ab-7

Db7

C-7

F7

Bbmaj7

G7#5

C-7

F7

F#o7

G-7

F-7

E-7

A7

D-7

Eb-7

D-7

Eb-7

C-7

F7

Bbmaj7

Bbmaj7

(LAST x)

426

(SWING)

UPPER MANHATTAN MEDICAL GROUP

(UMMG)

-BILLY STRAYHORN

Chord symbols and musical notation details:

- Staff 1: $F-7b5$, $Bb7b9$, $Eb-7$, $Ab7$
- Staff 2: $D\flat7$, $D\flat6$, $2. D\flat maj7$, $D\flat-7$, $G\flat7$
- Staff 3: $2. D\flat maj7$, $Ab-7$, $D\flat7$, $Ab-7$, $D\flat7$
- Staff 4: $G-7b5$, $C7$, $F maj7$
- Staff 5: $Ab-7b5$, $D\flat7$, $G\flat-7$, $Eb-7$, $Ab7$
- Staff 6: $F-7b5$, $Bb7b9$, $Eb-7$, $Ab7$
- Staff 7: $D\flat7$, $D\flat maj7$, $D\flat7$, $D\flat maj7$
- Staff 8: $D\flat7$, $D\flat maj7$, $D\flat7$, $D\flat maj7$
- Staff 9: $D\flat7$, $D\flat maj7$
- Staff 10: $D\flat7$, $D\flat maj7$
- Staff 11: $D\flat7$, $D\flat maj7$

Other markings: "AFTER SOLOS, D.C. AL" at the end of the eighth staff.

VALSE HOT

-SONNY ROLLINS

(MED. JAZZ WALTZ)

INTRO

B \flat -7 E \flat 7 A \flat ma \flat 7 B \flat -7 E \flat 7 A \flat ma \flat 7 B \flat -7 E \flat 7 A \flat ma \flat 7E \flat -7 A \flat 7 D \flat ma \flat 7 E \flat -7 A \flat 7 D \flat ma \flat 7 E \flat -7 A \flat 7 D \flat ma \flat 7

HEAD

A \flat ma \flat 7

C-7

F7

B \flat -7E \flat 7A \flat ma \flat 7

F7

B \flat -7D \flat -7

C-7

F7

B \flat -7E \flat 7A \flat ma \flat 7E \flat 7

FINE

428

(MED. WALTZ)

VERY EARLY

-BILL EVANS

A Cmaj7 Bb7 Ebmaj7 Ab7

Dbmaj7 G7 Cmaj7 Bb7(#11)

Dmaj7 A-7 F#-7 B7b9

E-9 Ab7 Dbmaj7 1. G7 2. G7#5

B Bmaj7 Ab7 Dbmaj7 Bb7

Bmaj7 G7 Cmaj7 Ab7

Dbmaj7 G7 Cmaj7⁴ A7b5(b9)

D-7 E-7 Fmaj7G7 D-7 E-7 Fmaj7G7

(ENDING) D-7/C C#-7 Bbmaj7Gmaj7 Bbmaj7

RIT. ----- 1

D.C. FOR SOLOS

VIRGO

(BALLAD)

Fmaj7

Bb-7

Eb7

D-7b5

Bb7(#11)

Amaj7

A-7

F-7

Bb7

E-7b5

Eb7(#11)

Dmaj7

D-7

C-7

F7

Eb7

D7

G-7

Ab7

Dbmaj7

D-7

G7

G-7

C#-7

F#7

Fmaj7

Bb-7

Eb7

D-7b5

Bb7(#11)

Amaj7

A-7

F-7

Bb7

E-7b5

Eb7(#11)

D-7

Db7#5

C-7

F7

Bbmaj7

E7#5

A7#5

D-7

G-7

C7

E7#5

A7#5

A-7/D

AFTER SOLOS, D.C. AL

(MED.)

WAIT TILL YOU SEE HER

-RICHARD RODGERS/
LORENZ HART

Handwritten musical score for "Wait Till You See Her" in 3/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves themselves. The key signature is one flat (Bb).

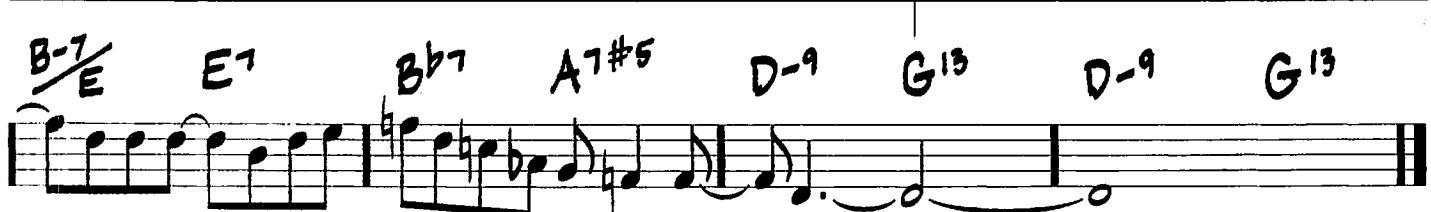
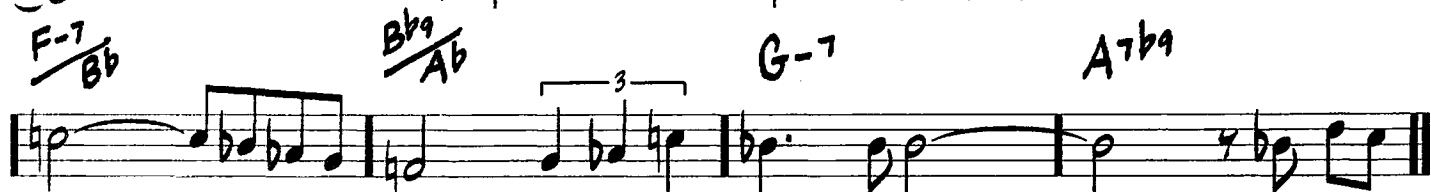
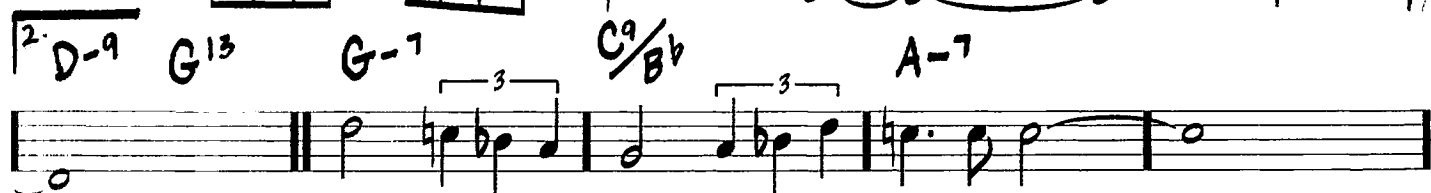
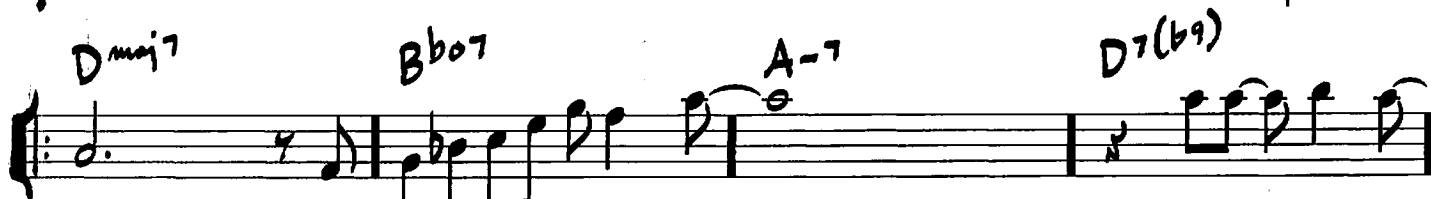
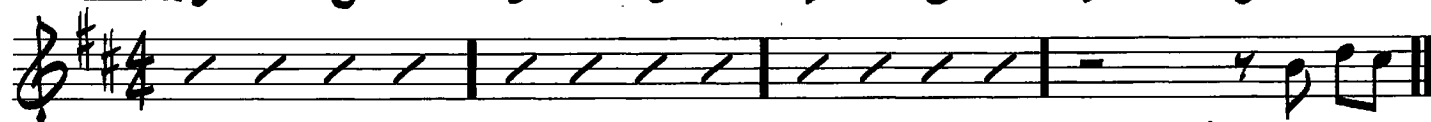
Chords and Melodic Lines:

- Staff 1: F-7, Bb7, Ebmaj7, C-7
- Staff 2: F-7, Bb7, G-7, C7
- Staff 3: 2. D7, G-7
- Staff 4: C-7, F7, Bbmaj7, G-7
- Staff 5: C-7, G7#5, G-7, C9
- Staff 6: F-7, Bb7, Eb6, G-7/D
- Staff 7: C-7, C-7/Bb, A-7b5, Ab07
- Staff 8: Eb/G, Gb07, Bb7/F, E07
- Staff 9: F-7, Bb7, Eb6

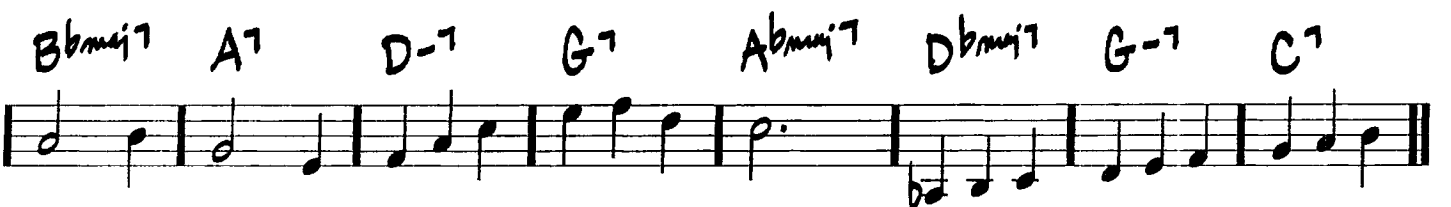
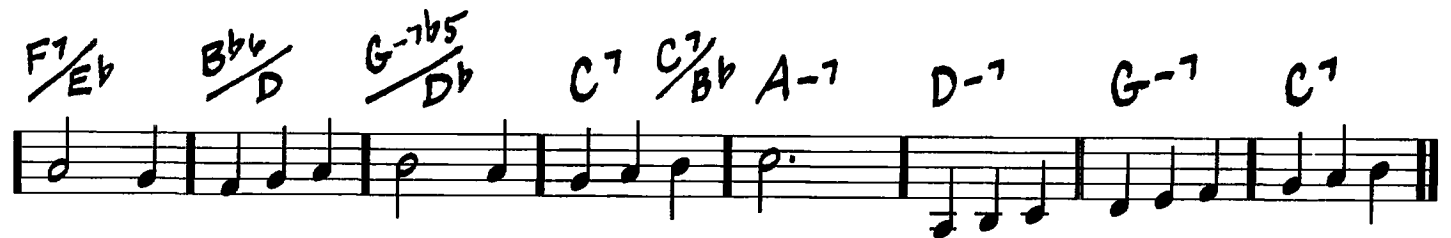
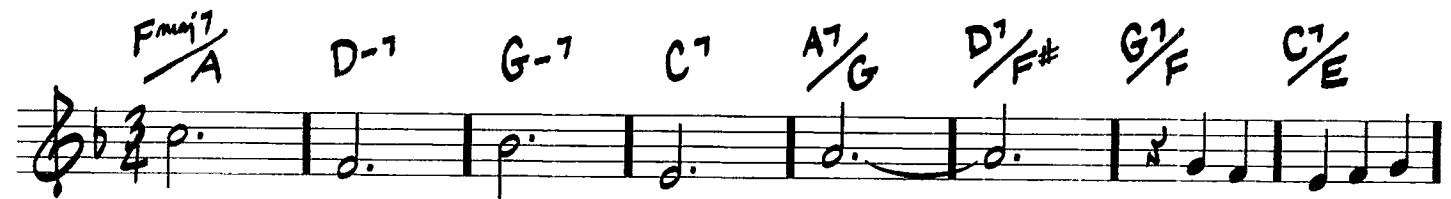
WAVE

(BOSSA)

INTRO

D-9 G¹³ D-9 G¹³ D-9 G¹³ D-9 G¹³

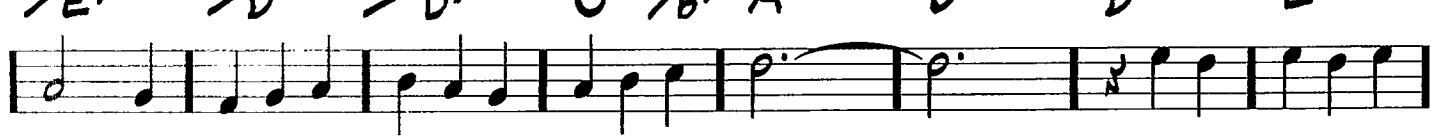
432

(MED. JAZZ
WALTZ)WALTZ FOR DEBBY-BILL EVANS/
GENE LEES

F_{maj}^7/A $D-7$ $G-7$ C^7 A^7/G $D^7/F^\#$ G^7/F C^7/E



F^7/E^\flat $B^\flat 6/D$ $G-7b5/D^\flat$ C^7 C^7/B^\flat $A-7$ D^7 $B-7$ E^7



$A-7$ F^7 $B^\flat min^7$ $A^7\#9$ $D-7$ G^7 $G^\#o^7$




$A-7/C$ $A^\flat o^7/C$ $G-7/C$ C^7 $\oplus F^6$ $D-7$ $G-7$ C^7




AFTER SOLOS, D.C. AL \oplus

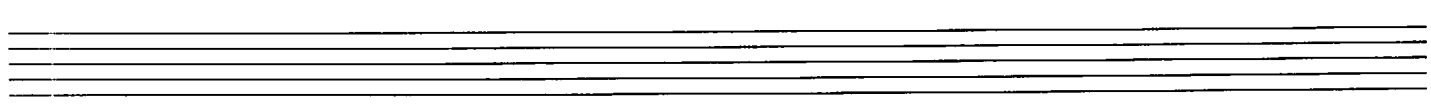
$\oplus A-7/C$ $A^\flat o^7/C$ $G-7/C$ C^7 $A-7/C$



$A^\flat o^7/C$ $G-7/C$ C^7 $G^\flat min^7$ $A min^7$ $G min^7$ $C^7(\#9)$ $F min^7$



RIT. - - - - - 1



(MED. BALLAD)

WE'LL BE TOGETHER AGAIN

- CARL FISCHER / FRANKIE LANE

Handwritten musical score for "We'll Be Together Again" in 4/4 time. The score consists of 10 staves of music with various chords and triplets. The key signature has one flat (Bb).

Chords and musical notation across the staves:

- Staff 1: G^7 , C^b , A^b7 , $D-7$, G^7 , $A-7$, $D7\#11$
- Staff 2: B^b-7 , E^b7 , $A^b\text{maj}7$, $D-7b5$, A^b7 , G^7
- Staff 3: $D-7b5$, G^7 , C^b , A^b7 , G^7b9 , $C-6$
- Staff 4: A^b7 , G^7 , $C-6$, $D-7b5$, A^b , G^7 , $C-7b5$, G^b , F^7
- Staff 5: $A-7b5$, A^b7 , G^7 , C^b , A^b7 , $D-7$, G^7
- Staff 6: $A-7$, $D7\#11$, B^b-7 , E^b7 , $A^b\text{maj}7$
- Staff 7: $D-7b5$, G^7 , C^b , $(D-7 G^7)$

436

(MED.)

WEST COAST BLUES

-JOHN L. (WES) MONTGOMERY

Handwritten musical notation for the main melody of 'West Coast Blues'. The key signature is B-flat major (two flats). The notation is written on a single staff with a treble clef and a 3/4 time signature. The melody consists of 16 measures, with some measures containing triplets. Chord symbols are written above the staff: Bb7, Ab7, Bb7, B-7, E7, Eb7, Bb7, F7, Eb7, Bb7. The piece ends with a double bar line.

SOLOS

Handwritten musical notation for the solo section. It consists of six measures, each containing a single eighth note. The notes are: Bb, Ab, Bb, Eb, Ab, and Bb. Chord symbols are written below the staff: Bb7, Ab7, Bb7, Eb7, Ab7, Bb7. The piece ends with a double bar line.

(MED. SWING)

WHAT AM I HERE FOR?

-DUKE ELLINGTON

Handwritten musical score for "What Am I Here For?" by Duke Ellington. The score is written on ten staves in B-flat major, 4/4 time. It includes various musical notations such as eighth and sixteenth notes, rests, and triplets. Chord symbols are written above the staves, including Bbmaj7, Bb7, C-7, F7, Bb7b5, Ebmaj7, D-7, G7, C7, B7, E7, Ebmaj7, C-7b5, F7, Bb7, F7#9/#5, and Bbb. The score is divided into sections: the first section (measures 1-16) ends with a double bar line; the second section (measures 17-24) is marked "1." and ends with a double bar line; the third section (measures 25-32) is marked "2." and ends with a double bar line; the fourth section (measures 33-40) is marked "(AFTER SOLOS)" and ends with a double bar line. A note "(TO SOLOS) SOLO ON ENTIRE FORM" is written above the final measure of the fourth section. The score concludes with a final double bar line.

(J.=12)

WHAT WAS

-CHICK COREA

Amaj7(#11) G#-
 Amaj7(#11) G#-
 Amaj7(#11) Bmaj7
 Eb7 Emaj7
 Bb7/F Bb7b9 Eb7b9
 Abmaj7 G7#5 F#- Emaj7 Dmaj7
 Dbmaj7 C7#9 Fmaj7
 Bb7/F Bb7
 Eb7

(BALLAD)

WHEN I FALL IN LOVE

-VICTOR YOUNG/
EDWARD HEYMAN

Handwritten musical score for "When I Fall in Love" (Ballad). The score is written on a single staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is written in a treble clef. The score includes various chords and musical notations.

Chords and Notations:

- First line: Ebmaj7 C7 F-7 Bb7 Ebmaj7 C7 F-7 Bb7
- Second line: Ebmaj7 Ab7 Db7 C7 F7 B7b5 Bb7
- Third line: 1. Ebmaj7 A7b5 Abmaj7 Db7 G-7 (triplets) Abmaj7 G-7b5 C7#5(b9)
- Fourth line: F-7 C7b9 F-7 (triplets) C7#5 (triplets) F-7 Bb7
- Fifth line: 2. Ebmaj7 A7b5 Abmaj7 G-7 C7 F-7 Db7
- Sixth line: Ebmaj7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

The score concludes with the word **FINE**.

(BALLAD)

WHEN SUNNY GETS BLUE

-MARVIN FISCHER/
JACK SEGAL

A G⁻⁷ C⁷ B^{b-7} E^{b7} F^{mi7} G⁻⁷

A⁻⁷ D⁷ B^{-7b5} B^{b-7} E^{b7} A⁻⁷ A^{b-7} D^{b7}

G⁻⁷ C⁷ B^{b7} A⁷ D^{7(b9)} E⁻⁷ A⁷

B D^{mi7} E⁻⁷ F^{#-7} B⁷ E⁻⁷ A⁷ D^{mi7}

D⁻⁷ G⁷ C^{mi7} A⁻⁷ F^{mi7} D⁻⁷ G⁷ G⁻⁷ C⁷

A G⁻⁷ C⁷ B^{b-7} E^{b7} F^{mi7} G⁻⁷

A⁻⁷ D⁷ B^{-7b5} B^{b-7} E^{b7} A⁻⁷ A^{b-7} D^{b7}

G⁻⁷ G^{b7} F^{mi7} (A^{-7b5} D⁷)

RIT. (LAST TIME)

(BALLAD)

WHEN YOU WISH UPON A STAR

- LEIGH HARLINE / NED WASHINGTON

A

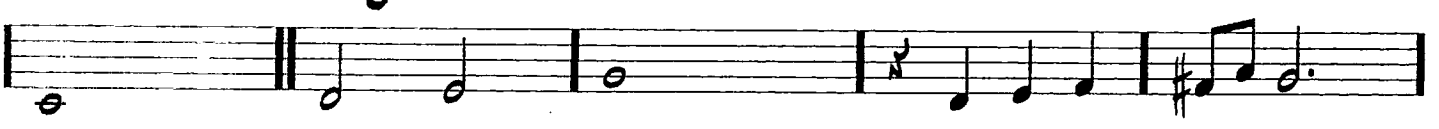
Cmaj7 A7#5 D- G7 C#7 Cmaj7



E-7 Eb7 D-7 G7 1. D-7 G7 Cmaj7 D-7 G7 2. D-7 G7



Cmaj7 **B** D-7b5 G7b9 Cmaj7 D-7 G7 C#7 Cmaj7



A-7 D7 D-7b5 G7b9



A

Cmaj7 A7#5 D- G7 C#7 Cmaj7

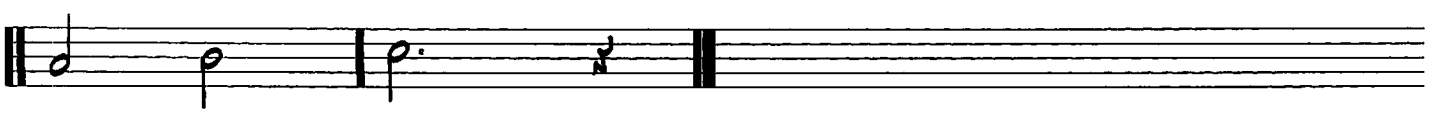


E-7 Eb7 D-7 G7 D-7 G7 Cmaj7 D-7 G7



AFTER SOLOS, D.C. AL (TAKE REPEAT)

D-7 G7 Cmaj7



442

(MED.)

WHISPERING

-RICHARD COBURN/
JOHN SCHONBERGER/
VINCENT ROSE

Handwritten musical score for "Whispering" in 4/4 time, featuring piano (p) dynamics. The score consists of six staves of music with various chords and articulations.

Staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Chords: Eb, A-7, D7.

Staff 2: Treble clef, key signature of two flats. Chords: Eb, C7#5, C7.

Staff 3: Treble clef, key signature of two flats. Chords: F7, Bb7.

Staff 4: Treble clef, key signature of two flats. Chords: 1. Eb, G-7, Gb7, F-7, Bb7, F-7, Bb7.

Staff 5: Treble clef, key signature of two flats. Chords: 2. F-7, Bb7, Db7, Eb, (F-7, Bb7).

Staff 6: Treble clef, key signature of two flats. Chords: F-7, Bb7.

WINDOWS

-CHICK COREA

(♩=184)

Chords and notation across the staves:

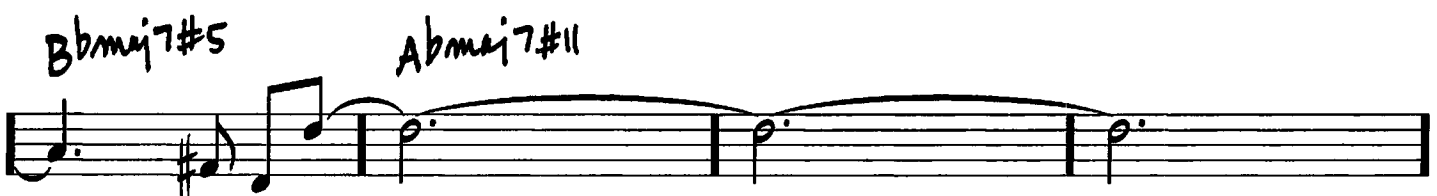
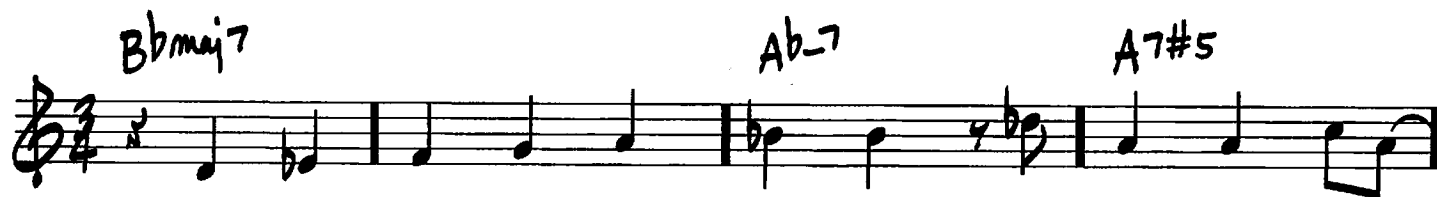
- Staff 1: B-7, G#-7b5
- Staff 2: C#7, F#-7
- Staff 3: A-7/D, E maj7 (#11)
- Staff 4: Ab7, A7, Ab7, A7
- Staff 5: Ab7, A7, Ab7, A7, Ab7
- Staff 6: E maj7, D#-7, C#-7, C#-7/B, Bb-7b5
- Staff 7: Eb7/G, Eb7, Ab-, Ab-7/Gb, Db7/F, Db7
- Staff 8: E maj7, D#-7, C#-7, C7 (#11)

444

(MED. WALTZ)

WILD FLOWER

-WAYNE SHORTER



44/6

(MED. JAZZ)

WITCH HUNT

-WAYNE SHORTER

INTRO

N.C.

Ebmaj7 Fmaj7 N.C.

Gmaj7 Dmaj7 N.C.

C-7

HEAD

C-7

G7#9

C-7

G7#9

C-7

G7#9

C-7

Eb7

G7#9

C-7

G7#9

C-7

Gb7

F7

E7

Eb7

Ab-7

Amaj7/Ab

Ab-7

Amaj7/Ab

G7#5(#9)

Ab-7

Ab-11

AFTER SOLOS, D.S. AL

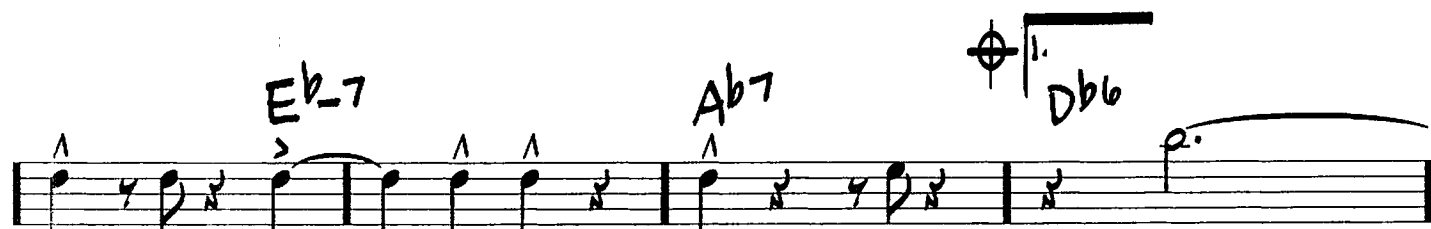
RIT.

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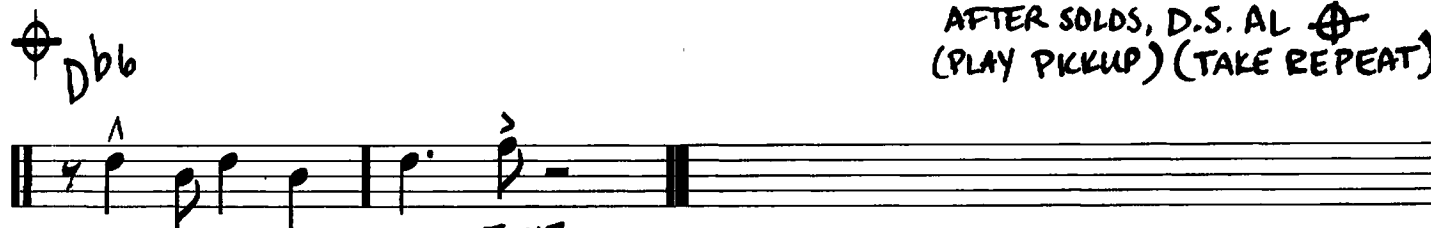
(SWING)

WOODCHOPPER'S BALL

447
-JOE BISHOP/
WOODY HERMAN



SOLDS - 12 BAR BLUES (NO ANTICIPATIONS)
AFTER SOLDS, D.S. AL \oplus
(PLAY PICKUP) (TAKE REPEAT)



FINE

WIVES AND LOVERS

(MED. JAZZ WALTZ)

(HEY, LITTLE GIRL)

-BURT BACHARACH
HAL DAVID

Handwritten musical score for "Wives and Lovers (Hey, Little Girl)" in 3/4 time. The score consists of ten staves of music. The key signature has two flats (Bb and Eb). The tempo/style is marked as "MED. JAZZ WALTZ". The score includes various chords and a repeat sign at the end.

Chords indicated above the staves:

- Staff 1: F-7, Bb6, F-7, Bb6
- Staff 2: F-7, Bb6, F-7, Bb6
- Staff 3: G-7, C7, G-7, C7
- Staff 4: G-7, C7, G-7, C7
- Staff 5: C-7, F7, A-7b5, D7
- Staff 6: Ebmaj7, A-7, D7
- Staff 7: Dbmaj7, G-7, C7
- Staff 8: F-7, Bb6, F-7, Bb6
- Staff 9: F-7, Bb6, F-7, Bb6

F-7

Bb6

Eb6

Eo7



F-7

Bb6

F-7

Bb6



F-7

Bb6

Ebmaj7

C7



F-7

Bb6

F-7

Bb6

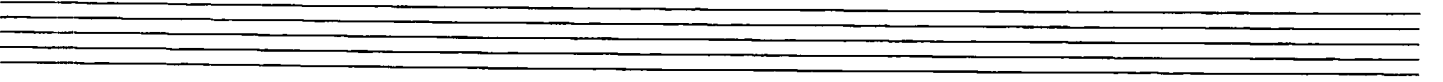
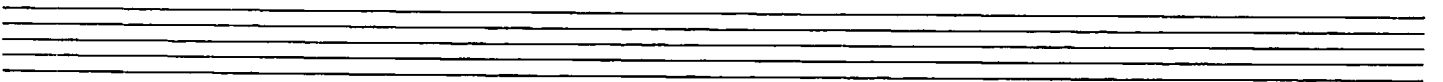
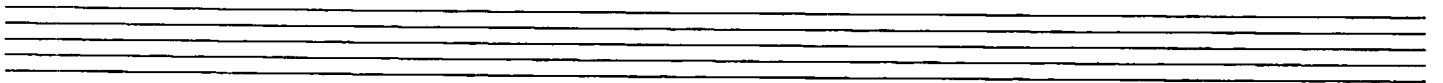
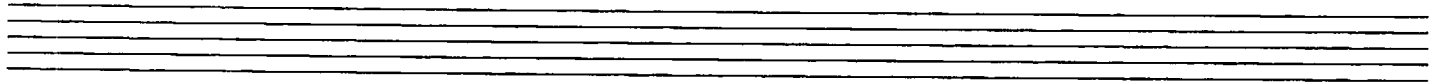
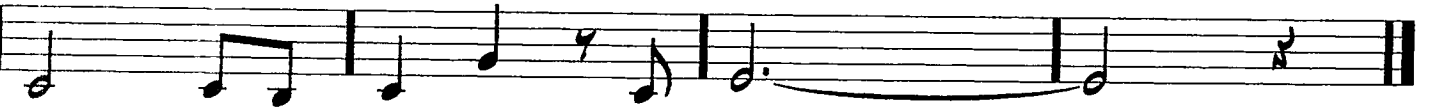


F-7

Bb6

Eb6

(C7)



450

(FAST BOY)

WOODYN' YOU

-DIZZY GILLESPIE

A $G-7b5$ $C7\#9$ $F-7b5$ $Bb7\#9$

$Eb-7b5$ $Ab7\#9$ $Dbmaj7$ $Ab7$ $Db6$

B $Ab-7$ $Db7$ $Ab-7$ $Db7$ $Ab-7$ $Db7$ $Gbmaj7$

$Bb-7$ $Eb7$ $Bb-7$ $Eb7$ $Bb-7$ $Eb7$ $Abmaj7$

A $G-7b5$ $C7\#9$ $F-7b5$ $Bb7\#9$

$Eb-7b5$ $Ab7\#9$ $Dbmaj7$ $Ab7$ $Db6$

YES AND NO

-WAYNE SHORTER

(FAST SWING)

Handwritten musical score for "YES AND NO" by Wayne Shorter. The score is written in 4/4 time and includes various chords and melodic lines.

Chords and Melodic Lines:

- Staff 1:** Treble clef, 4/4 time. Chords: A-7, A-7/D. Melody: Quarter notes G4, A4, B4, C5, followed by a repeat sign and a half note G4.
- Staff 2:** Treble clef. Chord: Dmaj7. Melody: Quarter notes G4, A4, B4, C5, followed by a half note G4.
- Staff 3:** Treble clef. Chords: A-7, D7, Gmaj7, F7, Bbmaj7. Melody: Quarter notes G4, A4, B4, C5, followed by a half note G4.
- Staff 4:** Treble clef. Chords: E-7, E-7. Melody: Quarter notes G4, A4, B4, C5, followed by a half note G4.
- Staff 5:** Treble clef. Chords: A-7b5, D7b9. Melody: Quarter notes G4, A4, B4, C5, followed by a half note G4.
- Staff 6:** Treble clef. Chords: G-7, C7. Melody: Quarter notes G4, A4, B4, C5, followed by a half note G4.
- Staff 7:** Treble clef. Chords: F-7, Bb7. Melody: Quarter notes G4, A4, B4, C5, followed by a half note G4.
- Staff 8:** Treble clef. Chords: Ebmaj7, A-7. Melody: Quarter notes G4, A4, B4, C5, followed by a half note G4.
- Staff 9:** Treble clef. Chords: Bbmaj7, E-7. Melody: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Instructions:

D.S. AL 2ND ENDING (A A B A FORM)
AFTER SOLOS, PLAY ENTIRE HEAD, THEN D.S. AL

YESTERDAY

-JOHN LENNON/PAUL MCCARTNEY

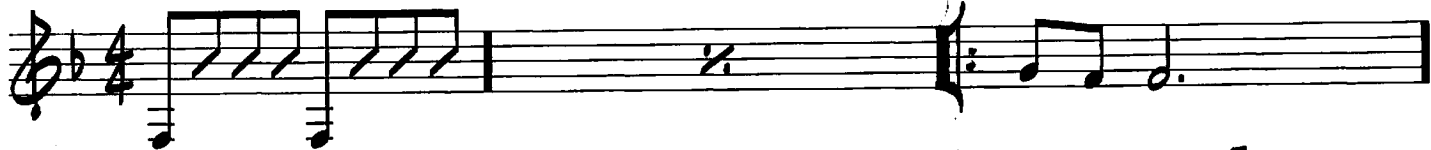
(BALLAD)

INTRO

A

F

F



E-7

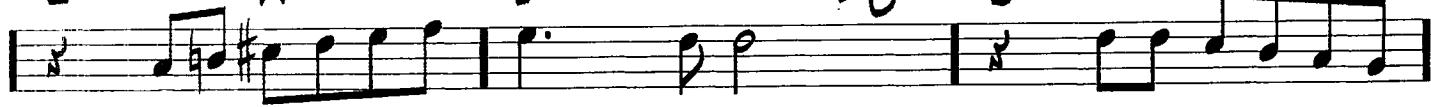
A7

D-

D⁻/C

Bb

C7



Bb/F

F

C/E

D-

G

Bb

F



B

E-7

A7

D-

C

Bb

D⁻/A

G-6

C7

F



E-7

A7

D-

C

Bb

D⁻/A

G-6

C7

F



A

F

E-7

A7

D-

D⁻/C

Bb

C7



Bb/F

F

C/E

D-

G

Bb

F



Bb

F

G

Bb

F



D.S. AL

RIT.

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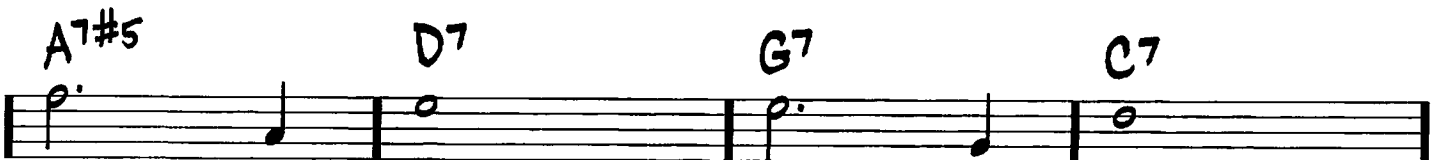
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454

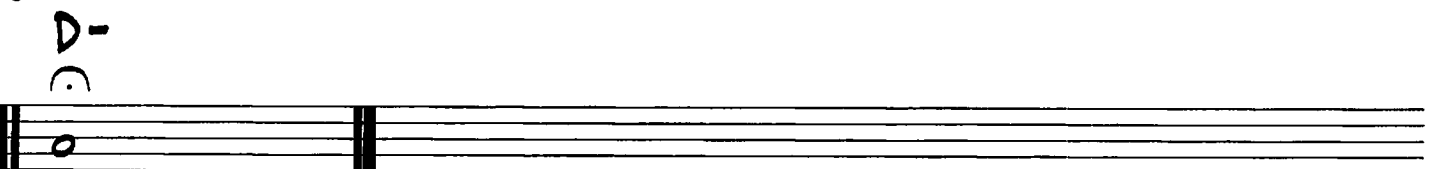
(BALLAD)

YESTERDAYS

-JEROME KERN/
OTTO HARBACH

(ENDING)

REPEAT HEAD IN/OUT



(MED.)

YOU ARE TOO BEAUTIFUL

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for "YOU ARE TOO BEAUTIFUL" in G major, 4/4 time. The score consists of 11 staves of music with various chords and melodic lines. The key signature has one sharp (F#). The tempo is marked "(MED.)". The score ends with a double bar line and the word "FINE".

Chords and notation across the staves:

- Staff 1: D-7 G7 E-7 A7#5 D-7 G7#5 Cmin7 E-7 Eb7
- Staff 2: D-7 / F-7 Bb7 A-7 D7 (3) D-7 (3) G7 E-7 A7b9
- Staff 3: 2. D7 / D-7 G7 Cb Fmin7 F#o7 C/G A7
- Staff 4: D-7 G7 Cmin7 B-7b5 E7b9 A- A-(min7)
- Staff 5: A-7 (3) D7 D-7 G7 D-7 G7 E-7 A7#5
- Staff 6: D-7 G7#5 Cmin7 D-7 / F-7 Bb7 A-7 (3) D7
- Staff 7: D7 / D-7 G7 Cb (E-7 A7b9)

FINE

456

(ROCK)

YOU ARE THE SUNSHINE OF MY LIFE

-STEVIE WONDER

INTRO

Handwritten musical score for "You Are the Sunshine of My Life" by Stevie Wonder. The score is written on ten staves. The first staff is the melody in treble clef, 4/4 time, starting with a key signature of one sharp (F#). The subsequent staves are bass lines in bass clef, 4/4 time, with a key signature of one flat (Bb). Chords are written above the staves. The score includes an intro and a full instrumental piece.

Chords and notation details:

- Staff 1 (Melody): C^{maj7} , $G7\#5$
- Staff 2 (Bass): C , G/F , $E-7$, $A7b9$
- Staff 3 (Bass): $D-7$, $G7$, C , $D-7$, $G7$
- Staff 4 (Bass): C^{maj7} , $D-7$, $G7$, C^{maj7} , $D-7$, $G7$
- Staff 5 (Bass): C^{maj7} , $D-7$, $G7$, $B-7b5$, $E7$, $E7\#5$
- Staff 6 (Bass): A^{maj7} , $B-7$, $E7$, $A-$, $A-(^{maj7})$, $A-7$
- Staff 7 (Bass): $D7$, $D-7$, $G7$
- Staff 8 (Bass): C , G/F , $E-7$, $A7b9$

D-7 G7 C D-7 G7 457

C G/F E-7 A7b9

D-7 G7 C D-7 G7

(ENDING)
Cmaj7

D.S. FOR SOLOS

YOU BROUGHT A NEW KIND OF LOVE TO ME

(MED. SLOW)

- SAMMY FAIN / IRVING KAHAL / PIERRE NORMAN

A $Bb-7$ $Eb7$ $Abmaj7$ $Ab7$ $G7$

$Gb7$ $F7$ $Bb7$ $Bb-7$ $Eb7$ $Ab6$ $F7$

$Bb-7$ $Eb7$ $2. Bb-7$ $Eb7$ $Ab6$ $G-7$ $C7$

B $F-$ F/E F/Eb F/D $Db7$ $C7$ $F-$

$Ebmaj7$ $Bb7\sharp5$ $G-7$ $C7$ $F-7$ $Bb7$ $Bb-7$ $Eb7$

A $Bb-7$ $Eb7$ $Abmaj7$ $Ab7$ $G7$ $Gb7$ $F7$

$Bb7$ $Bb-7$ $Eb7$ $Ab6$

(BALLAD)

YOU DON'T KNOW WHAT LOVE IS

- DON RAYE / GENE DE PAUL

Handwritten musical score for "YOU DON'T KNOW WHAT LOVE IS" by Don Raye / Gene De Paul. The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The chords are written in a handwritten style above the notes.

Staff 1: F-7 Db9 C7b9 F-6 G-7 C7b9 Db7

Staff 2: Bb7 G-7b5 C7b9 F-7 Ab7 Db7 G-7b5 C7b9

Staff 3: Db7 C7b9 F-6 Bb-7 Eb7 Abmaj7 F7b9

Staff 4: Bb-7 Eb7 Abmaj7 D-7 G7 Cmaj7

Staff 5: Db9(#11) C7b9 F-7 Db9 C7b9

Staff 6: F-6 G-7 C7b9 Db7 Bb7 G-7b5 C7b9 F-7 Ab7

Staff 7: Db7 C7b9 F-6 (G-7b5 C7b9)

(MED.)

YOU TOOK ADVANTAGE OF ME

-RICHARD RODGERS/LORENZ HART-

$Ebmaj7$ E^o7 $F-7$ $Bb7$ $G-7$ Gb^o7 $F-7$ $Bb7$
 $Bb-7$ $Eb7$ $Abmaj7$ $Db9$ $Ebmaj7$ $F-7Bb7$ | 1. Ebb $F-7Bb7$ | 2. Ebb $G7\#5$
 $C-6$ $D7$ $G7$ $C7$ $F7$ $Bb7$ $Ebmaj7$ $D-7b5$ $G7$
 $C-6$ $D7$ $G7$ $C7$ $F7$ $Bb7$ $Ebmaj7$ $F-7Bb7$
 $Ebmaj7$ E^o7 $F-7$ $Bb7$ $G-7$ Gb^o7 $F-7$ $Bb7$
 $Bb-7$ $Eb7$ $Abmaj7$ $Db9$ $Ebmaj7$ $F-7Bb7$ Ebb ($F-7Bb7$)
 FINE

(BALLAD)

YOUNG AT HEART

- JOHNNY RICHARDS
CAROLYN LEIGH

Handwritten musical score for "Young at Heart" by Johnny Richards and Carolyn Leigh. The score is written on ten staves in G major, 4/4 time. It includes various chords such as Bbmaj7, Dbo7, C-7, F7, F7#5, D-7b5, G7, G-7, C7, Bb6, Ebmaj7, C-7b5, Bbmaj7, G-7, C-7, F7, Bb, Bb/D, Eb6, Eo7, C-7/F, and Bb6 (F7). The score features triplets, slurs, and repeat signs. The piece concludes with a double bar line and the word "FINE".

FINE

462

(MED.) YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

—RUSS MORGAN/LARRY STOCK/JAMES CAVANAUGH

Chords and musical notation details:

- Staff 1: Gmaj7, B7, E7
- Staff 2: A-7, D7, G6
- Staff 3: B-7, Bb7, A-7
- Staff 4: A-7, A7, A-7 D7, A-7 D7
- Staff 5: Gmaj7, B7, E7
- Staff 6: A-7, E7, A- E7/B, A-/C
- Staff 7: C, C#7, Gmaj7, F#7, F7, E7
- Staff 8: A-7, D9, D7b9, G6, F9, Eb7, D7
- Staff 9: AFTER SOLOS, D.C. AL
- Staff 10: G6, F9, G6